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## PATRIOTISM AT THE METROPOLITAN OPERA

**Ambassador Gerard Leads the Cheering, Artur Bodanzky Leads the "Star Spangled Banner" and Margarete Ober Leads the Way Into Oblivion**

It was a peculiar coincidence—or was it perhaps clever forethought on the part of Director Gatti-Casazza, who knew the date of the opening of Congress—that, on last Monday evening, when President Wilson delivered his war message to Congress, the Metropolitan was playing the only American opera of the season, DeKoven's "The Canterbury Pilgrims." Those who attended were treated to an impromptu patriotic demonstration which will long be remembered in the Metropolitan annals.

In the intermission between the third and fourth acts, extra papers were received in the house, giving a summary of President Wilson's address, and excitement was at once apparent. As the orchestra returned for the fourth act there was a great stir among the audience. Artur Bodanzky, who was conducting "The Canterbury Pilgrims," came in before the lights were lowered, picked up his baton, the orchestra rose, the audience with it, and, amidst a great outburst of cheering, the "Star Spangled Banner" resounded through the house, the huge audience joining in. After this was over, the excitement continued and increased as Ambassador Gerard, who was witnessing the performance, came to the front of the Iselin box and called for cheers for President Wilson which were given with a vigor that threatened to raise the roof of the auditorium. Some gentlemen on the opposite side of the circle then called for cheers for the army and navy and the response was no less vigorous. After this, cries from the audience insisted upon a repetition of the "Star Spangled Banner," and only after the national anthem had been repeated was comparative quiet restored so that the fourth act could begin.

But, as it turned out, the excitement was not all over. Margarete Ober, most ardent of German patriots, made her entrance as the Wife of Bath, sang her first phrase—and fell to the stage in a dead swoon. Sembach, playing Chaucer, assisted by others of the principals, carried her off and the fourth act, a very short one, was continued in a patchwork fashion without her. It is understood that one of the male principals, a German, also collapsed behind the scenes on account of the excitement, but was revived in time to finish his role.

## NINTH CHICAGO NORTH SHORE MUSICAL FESTIVAL PROGRAMS

Carl D. Kinsey, the efficient business manager of the Chicago North Shore Festival Association, has arranged and sent out the programs for the Ninth Music Festival at the Northwestern University Gymnasium, Evanston, Ill., May 28, 29, 31 and June 2. There will be four evening programs and one matinee. Attached are the personnel and programs for the entire festival.

Monday, May 28, 1917, at 8:15 p. m. Conductors, Mr. Oberhoffer, Mr. Lutkin. Soloists: Marie Kaiser, soprano; Frances Ingram, contralto; Paul Althouse, tenor; Louis Graveure, baritone; Royal Dadmun, bass; the festival chorus of 600 singers, the A Cappella Choir, the Minneapolis Symphony Orchestra. Program: Symphonic poem, No. 3, "Les Preludes" (Liszt), cantata, "The Golden Legend" (Sullivan).

Tuesday, May 29, 1917, at 8:15 p. m., "artists' night." Conductor, Mr. Oberhoffer. Soloists: Amelita Galli-Curci, soprano; Giovanni Martinelli, tenor; the Minneapolis Symphony Orchestra. Program: Overture, "Carnaval," op. 92 (Dvorak); aria, "Che Gelida Manina," from "Bohème" (Puccini); Mr. Martinelli; symphony No. 1, in G minor (Kalinnikow); aria, "Bell Song" from "Lakme" (Bizet); Mme. Galli-Curci; aria, "Flower Song," from "Carmen" (Bizet); Mr. Martinelli; Roumanian rhapsody, No. 2, op. 11 (Enesco); Mad Scene from "Lucia" (Donizetti); Mme. Galli-Curci; "Ride of the Valkyries" (Wagner).

Thursday, May 31, "Children's Crusade." Festival chorus of 600 singers, Young Ladies Chorus of 300 voices. Soloists: Marie Sundelius, Florence Macbeth, Naomi Nazor, sopranos; Albert Lindquist, tenor; Gustaf Holmquist, bass.

Saturday, June 2, 1917, at 2:15 p. m., Children's Concert. Conductors, Mr. Oberhoffer, Mr. McConathy. Soloists: Christine Miller, contralto; Emilio de Gogorza, baritone. Children's chorus of 1,500 singers, Minneapolis Symphony Orchestra. Program: "America" (Carey), chorus and audience overture to "Oberon" (Weber); aria, "Know'st Thou the Land" (Wolf), Miss Miller; waltz, "On the Beautiful Blue Danube" (Strauss), children's chorus; aria, "Diane Impitoyable," from "Iphigenia in Aulis" (Gluck); Mr. Gogorza; Pilgrim's Chorus from "Tannhäuser" (Wagner), children's chorus; cantata, "Mary Magdalene" (D'Indy), Miss Miller and children's chorus; suite, No. 1, "Peer Gynt" (Grieg); aria, "Vision Fugitive," from "Herodiade" (Massenet). Mr. Gogorza; patriotic song, children's chorus; "The Star Spangled Banner," Miss Miller. Mr. Gogorza, chorus and audience.

Saturday, June 2, 1917, 8:15 p. m. Conductors, Mr. Oberhoffer, Mr. Lutkin; soloist, Alma Gluck, soprano; the Festival Chorus of 600 singers, the A Cappella Choir, the Minneapolis Symphony Orchestra. Program: Overture to "Rienzi" (Wagner); aria, "L'Amore costante," from "Il Re Pastore" (Mozart); Mme. Gluck; "Valse Triste," tone poem, "Finlandia" (Sibelius) chorus, "The Merry Wedding" (Grainger), bridal dance for semi-chorus and chorus, the A Cappella choir and the Festival chorus. Intermission.

sion. Chorus, "Bubbling Springs" (Reinhold L. Herman), ladies of the festival chorus; aria, Micaela's song from "Carmen" (Bizet), Mme. Gluck; "Capriccio Espagnole" (Rimsky-Korsakoff); "Peasant Song" (Rachmaninoff), "Chanson Indoue," "Song of the Shepherd Lehl" (Rimsky-Korsakoff), Mme. Gluck; chorus, the 149th Psalm (Dvorak), festival chorus.

## THE PARIS OPÉRA-COMIQUE TROUPE IN ITALY

**Triumphant Success of the New Franco-Italian Entente**

The first of the great representations organized by the Paris Opéra-Comique in conformity with the Franco-Italian artistic entente took place at the Teatro la Scala in Milan on February 28, with an extraordinarily successful result. M. Ghensi, director of the Opéra-Comique, telegraphed to Paris that the Italian enthusiasm for the artists and their work was truly frenetic. Walter Mocchi, director of La Scala, also telegraphed to Paris confirming Ghensi. His wire read: "Happy to communicate to you the triumphant artistic result of the representations of the Opéra-Comique. Amités. Mocchi."

Henri Rabaud and Xavier Leroux, who conducted the orchestra, were recalled by the delighted audience, while Marthe Chenal as a living flag of France was saluted in moving fashion by the entire house as she stood surrounded by soldiers and the allied flags singing the "Marseillaise" with the tenor Fontaine and the choral masses. "Lakmé," "Sapho," "Louise" and "Les Cadeaux de Noël" are the works from which various acts were presented.

## JOHN McCORMACK BUYS A HOUSE

**Will Make Noroton, Conn., His Home**

Last week John McCormack purchased the property of H. C. Fleitman, at Collander's Point, Noroton, Conn., through Laurence Timmons. The price was \$125,000. He will take possession on April 15. There are eight acres of land, a house of English type with twelve bedrooms and five bathrooms, a gardener's cottage, stable and garage, tennis courts and a pier and bathing beach. Mr. McCormack and his family have spent the summers on another estate at Noroton for several years past.

## Philharmonic 1917-1918 Announcement

The Philharmonic Society of New York, in response to requests of its patrons and subscribers, gave fifteen of its regular subscription concerts without soloists during the season just closed. The society announces that for the coming season of 1917-1918 it will continue to pursue this policy of including a certain number of purely orchestral programs among its concerts and of choosing for its assisting artists only the most distinguished soloists of the season. Among the soloists already engaged for the 1917-1918 season are Josef Hofmann, Pablo Casals, Fritz Kreisler, Julia Culp, Guiomar Novaes, Johanna Gadsdski, Joan Manen, Carl Friedberg and Percy Grainger.

During the 1917-1918 season a Beethoven-Brahms cycle of three concerts will be given which will include the "Ninth" choral symphony of Beethoven. These concerts will be part of the regular Thursday, Friday and Sunday series, for which subscriptions are now being received. The cycle will be given in conjunction with the Oratorio Society of New York.

## American Opéra Comique

Three comic operas never before heard in America have been included in the repertoire of the Society of American Singers, an organization recently founded in New York by Albert Reiss. The works to be presented are "The Mock Doctor," by Gounod (founded on Molière's farce of the same name), "Maid or Mistress" by Pergolese, one of the oldest buffa operas, and Donizetti's "The Night Bell," a practically unknown composition scarcely ever produced outside of Italy. It is Mr. Reiss' plan to establish and further American opera comique, and with that end in view he will lease a Broadway theater and present the foregoing trio of operas some time in May. He intends also to repeat the production of Mozart's "Impresario" and "Bastien and Bastienne," which he gave in the early fall.

## The Emancipation Arrives

A private letter from London to a member of the MUSICAL COURIER staff says that one-half of the Queen's Hall Orchestra, Sir Henry J. Wood conductor, is now composed of women, so many men having gone to the front.

## Hans Morgenstern Killed

The MUSICAL COURIER learns that Hans Morgenstern, for several years principal assistant conductor and director of the chorus school of the Metropolitan Opera, has been killed at the front in the European war.

## THE PORTLAND, OREGON, SUMMER FESTIVAL

**Announcement of Dates Awaits Completion of Huge New Auditorium**

Owing to the uncertainty of the date of completion of the new huge \$600,000 auditorium at Portland, Ore., the construction of which is now being rushed as rapidly as possible, the dates for the three day festival, which is to celebrate its completion, can not yet be definitely announced, though it will occur either late in June or in July. In addition to the choral work and the participation of the Portland Symphony Orchestra, some of the best known soloists in America will take part. The programs have as yet not been arranged.

## NO SAN DIEGO FESTIVAL

(By Telegraph)

San Diego, Cal., March 29, 1917.

To the Musical Courier:

Although the San Diego Festival, conceived by Mme. Schumann-Heink, was financed satisfactorily and the enthusiasm regarding the plan was unbounded, it was felt better, owing to the troubled political conditions of the present moment, to postpone the intended big musical celebration until next year. (Signed) TYNDALL GRAY.

## De Seguro's Havana Season Abandoned

The MUSICAL COURIER learns that, owing to the revolution and consequent political unrest in Cuba, Andres de Seguro has abandoned his plan of taking an operatic company there to give a season at the time of the inauguration of the new Cuban president. This company was to have included some of the leading singers of the Metropolitan. It is understood that the Bracale Opera Company, many of the members of which remained there after the Carnival season, will play the season originally planned at the Teatro Nacional for the De Seguro Company. Anna Fitziu, soprano, returned to Cuba last Saturday to rejoin the Bracale Company for this season.

## Caruso to Sing at Benefit Concert

The Women's Musical Union announces that Enrico Caruso has volunteered to sing at their benefit concert which will take place at the Metropolitan Opera House, April 17.

Other artists appearing are: Mme. Yvonne, Claudia Muzio, Antonio Scotti, Georges Barrere, Maurice Dambois, Povla Frijah, Mme. Darthy, Sybil Vane, Ethel Leginska, Roshanara, Sarah Bernhardt, and a chorus of 1,000 women who will sing the "Star Spangled Banner" under the direction of Clara Novello Davies.

## Rochester Chorus at the Lockport Convention

The Rochester (N. Y.) Festival Chorus, Oscar Garreis, conductor, will, it is announced, sing at the National American Musical Convention, which is to be held at Lockport, N. Y., from September 30 to October 6, 1917, presenting among its numbers several new and important American choral numbers which will be heard for the first time.

## Bori Coming Back to America

A post card just received in New York from Lucrezia Bori, now in Spain, says "I am very well indeed. My voice is in splendid condition and I will see you next season."

Miss Bori will presumably return for concert work, as it is unlikely that she will be heard at the Metropolitan in the season of 1917-1918.

## Metropolitan Repertoire, Week of April 9

Monday, April 9, "Madame Sans-Gêne"; Wednesday, April 11, "Boris Godunoff"; Thursday, April 12, afternoon, "Madame Butterfly"; evening, "Marta"; Friday, April 13, "Tristan und Isolde"; Saturday, April 14, afternoon, "The Canterbury Pilgrims"; evening, to be announced.

## Alice Nielsen in Light Opera

The front page of the MUSICAL COURIER for this week is adorned by a particularly attractive portrait of Alice Nielsen, the famous operatic and concert star. Miss Nielsen's success with the Boston Opera Company, and later at the head of her own organization in the "Secret of Suzanne," and finally her many triumphs on the recital and festival platform, have made her record during the past dozen years very familiar to all American music lovers. And the great centers of Europe likewise are acquainted with Miss Nielsen and her work, for she made many appearances in European opera houses, and everywhere met with the same favor that was accorded her in her native country.

It also is a well known fact that before she began her greater musical career, Miss Nielsen was the undisputed (Continued on page 17)



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#### VALERI PUPIL TO APPEAR WITH YSAYE

##### Hazel Moore Is Engaged for Newark Festival

"Hazel Moore's voice," one of the best musicians of the Metropolitan Opera House said recently, "is rare and exquisite, at all times capable of golden tones of positive, sparkling quality. Her interpretative ability transforms what are sometimes senseless arias into artistic works of irresistible appeal."

Miss Moore, who is one of the star pupils of Delia M. Valeri, went unheralded to Newark and sang for Director C. Mortimer Wiske, who immediately engaged her to appear jointly with Eugen Ysaye the third night of the festival, which is to be held there May 1, 2 and 3. When Mary Garden, who was to appear on the following night, canceled her engagement, Mr. Wiske succeeded in obtain-

##### Meta Reddish in San Domingo

The Listin Diario, San Domingo's leading daily paper, speaks of a gala performance given on March 5 in that city by the Silingardi Grand Opera Company in honor of Meta Reddish as follows:

The "Barber of Seville," Rossini's jocund masterpiece, was chosen by Meta Reddish, the North American nightingale, for the gala performance in her honor last evening. It proved not only a gala night but an evening which the talents of the gifted diva made replete with the romantic atmosphere of Andalusia and the laughter of old Seville.

Before the symphony of the first act, the crowded Colon presented a charming picture, each box decorated with a profusion of tuberoses, orchids and other rare tropical flowers. These formed an effective background for our proud Creole matrons and their lovely daughters more beautiful than the flowers themselves. The army and naval officers in dress uniform added brilliance to the scene. It was a veritable "Midsummer Night's Dream," and the enchantment was complete with the apparition of the beautiful cantatrice at the beginning of the second act. As the golden tones of the diva fell upon the auditorium in the "Una voce poco fa," it was as though a celestial voice of magic beauty had descended upon the enchanted garden. In this marvelous voice, one could hear the warbling of the nightingale, the song of the lark, the trills of the canary, the tones of a silver flute, the melody of a heavenly harp. Such was the singing of Meta Reddish on this, her gala night. Time and again the lovely artist received ovations of applause. In the lesson scene, the Strauss waltz, "Voces di Primavera," was rendered with exquisite charm and great vocal beauty. The "Ahi non giunge" from "La Sonnambula" was also superbly sung. At its

ing the services of no less a singer than Amelita Galli-Curci.

In reply to a question as to the advisability of presenting two coloratura sopranos at this year's festival the noted conductor said: "Amelita Galli-Curci is the greatest coloratura soprano of our time and an artist of such magnitude that no comparison can stand it. I have been lucky and consider it a great privilege to introduce her to the Newark public. Miss Moore is an artist who is at the beginning of her career, but she is a real wonder and there is no doubt that she will make a hit. In my opinion the participation at the festival of the greatest coloratura singer of this day not only will not harm Miss Moore's efforts, but will add importance to her triumph."

Miss Moore will sing the "Mad Scene" from "Lucia," "Una voce poco fa" from "Il Barbiere" and Proch's "Variations."

close the enthusiasm of the audience knew no bounds and the demonstration which Miss Reddish received visibly moved her deeply. The stage was a veritable bed of flowers and among the costly gifts received by the prima donna was a beautiful jeweled brooch presented to her by the opera subscribers.

(Signed) JACINTO SILVESTER.

##### Olga de Costa, Singer and Dancer

Somehow dark hair, flashing black eyes and an olive complexion are always associated with the Spanish lady, and therefore the writer's surprise on being presented to Olga de Costa may be pardoned. For the Baroness de Costa is a charmingly petite young woman with lovely flaxen hair, blue eyes and a pink and white complexion.

"And are you really Spanish," was one of the questions asked as soon as the talk had drifted from mere generalities to the more interesting subject, that of the Baroness herself.

"Oh, yes," she replied, laughingly, "but I don't wonder you are surprised. I am always surprised myself, for out of a large family of children I am the only one who does not uphold Spanish traditions in the matter. However, in spite of this fact, I might claim to be an Italian, a German, a Belgian, a French woman, an English woman, an American, etc., if residence were the qualification for nationality.



for I have spent the major part of my life in these countries. You see, I was only three when I entered the dancing school in Milan, and since graduating from that school I have devoted a great deal of time to the study of dancing, both character and esthetic, as well as regular ballet work. For three years I was première danseuse at the Royal Opera of Berlin, and occupied a similar position in Belgium during the reign of Leopold. I do enjoy that work so very much." And any one who has been privileged to attend one of the lessons which Baroness de Costa gives to her present class of sixty will understand that the joyous spirit with which she animates her pupils is one of genuine spontaneity.

"And although I enjoyed dancing, it was always my ambition to learn to sing. I used to stand at the opera waiting for my entrance and listen to the artists and long with all my heart to be able to sing. My parents objected, saying I was making a success with the dancing and that it would be foolish to embark on another enterprise. No doubt, they were quite justified from their point of view, but that did not satisfy my longings." The Baroness then went on to state that she was "discovered" by Mme. Nordica, and told about her studies with that distinguished artist and with Jean de Reszke. At present Baroness de Costa is studying with Alfredo Martino, whose New York studios are in the Metropolitan Opera House Building.

During the course of the conversation some facts regarding this gifted artist's plans came to light. They are unique and interesting, as is quite natural with so individual a personality and so talented an artist. In order to display to advantage her ability as a dancer and a singer Baroness de Costa has arranged some very interesting programs, and in this connection Willy Spielter has arranged eight pantomimes, each a complete playlet of genuine artistic and melodic worth, in which she will have the assistance of her class of sixty. These she proposes to introduce into her concert programs, a diversity which is sure to prove popular. Indeed, it is very doubtful whether there is another who could present in a thoroughly finished manner both these forms of art. She will also present programs made

up of solo numbers, both dancing and vocal, which promise to be a unique attraction.

All during the conversation the writer had been haunted with an impression that this was not the first meeting with Baroness de Costa, and yet had been unable to recall the circumstances. At length the remark was ventured, "Your face looks familiar. Have we met before?" The Baroness laughed delightedly. "I have never met you before, but you have doubtless seen me," and seeing the bewildered face which met this announcement, she added, "You see, I spend my summers at Lake George, acting for the 'movies.' I'll venture to say it was in the moving pictures." Remembrance came, and with it an increasing admiration for the versatility of this little woman and the boundless enthusiasm with which she approaches each phase of her many sided art.

#### Mrs. MacDowell at National Arts Club

Among the list of honored guests gathered at the National Arts Club, New York, to celebrate the eightieth birthday of William Dean Howells, Mrs. Edward MacDowell represented the musical end of the program, playing several solos, and accompanying three songs set to words by Howells, sung by Heinrich Meyn. Among those present were Augustus Thomas, Irving Bacheller, Julia Marlowe, Florence Wilkinson, Robert Underwood Johnson, and Hamlin Garland, etc.

#### How They Like the Operalogues

Preceding the able presentation of "Haensel and Gretel" and "The Secret of Suzanne" Mr. Hubbard emphasized the need of singing grand opera to the English text in order that the various masterpieces be properly appreciated by our own English speaking audiences. Claude Gotthelf accompanied Mr. Hubbard, and scored an individual success as well with several piano solos delightfully rendered, and thoroughly appreciated by his hearers. Representative club women from the entire State who were present expressed themselves delighted with the uniquely beautiful entertainment furnished by Messrs. Hubbard and Gotthelf.—Chester Times, Chester, Pa., March 14, 1917.

#### JOHN McCORMACK AS AN INTERPRETER

By Margery Stocking

It has been generally supposed that John McCormack excels in Irish ballads. Well, he does, and has unquestionable success, for in the first place he is an Irishman, and, secondly, he has a voice.

What more, indeed, is needed to make the old songs of Erin so well loved when sung by him?

In his rendering of Handel and the MacDowell group, his voice vibrated with a richness and depth unsuspected.

Mozart was sung with all the sweetness and delicacy which the masters of the eighteenth century demand. And the "Ave Maria" of Schubert, in its depth of sadness brought tears to the eyes of more people than are ever stirred by "Mother Machree."

One's impression on entering the hall was of very much audience and very little John McCormack. Carnegie Hall was literally packed to capacity, even the usual crowd on the platform and the standees.

Of course the idol of Irish melody was recalled, nor could he well resist the shouts and cheers of the house, and catcalls from the balcony. They stood and refused to move out of their places until he had obliged them for the fifth time, after which the ushers opened the exit doors and strong draughts blew through the hall, but even this failed to discourage the persistent crowd. Still they shouted, whistled, and called.

So long did they stand their ground that Johnny couldn't resist them, and came out for the sixth time, his face wreathed in smiles, after turning up his coat collar, and

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An institution which fills a long felt want in New York is the Coterie Club, situated at 40 West Fifty-eighth street. Not only does it contain ballroom, lounging rooms, library, dining room, private cardrooms and committee rooms for its members, resident and non-resident, but it also offers at club cost special inducements to the stranger. It procures hotel accommodations, furnished or unfurnished rooms or apartments within the city of New York, special automobile and taxicab service, boxes or seats for operatic and theatrical performances; it arranges trips by land or water to nearby resorts, and all details for private parties given at the clubhouse or at any of the leading hotels; it provides ballroom, dining room and lounging rooms in the clubhouse for afternoon or evening entertainments, private rooms for social appointments, department for receiving and forwarding mail, services of experienced social secretaries, chaperons and shoppers, and services of guides to all places of interest; it furnishes safe and reliable information and advice to women members having occasion to visit New York. Outside organizations may rent the ballroom, which has a seating capacity of 200, for afternoon or evening at a moderate price. A number of recitals, some of them by prominent artists, have been successfully given in this spacious room. Inquiries may be addressed to the office, 40 West Fifty-eighth street, and those interested will be made welcome any time they care to call. The board of honorary directors includes the names of such prominent people as Mrs. Robert Lansing, Mrs. Charles S. Whitman, Anne Morgan, Mabel T. Boardman, Mrs. Josephus Daniels, Mrs. William Cumming Story, Mrs. J. Borden Harriman, etc.

#### Léon Making Records

Mischa Léon, tenor, is busy making talking machine records.



Margery Stocking  
1917

With all this furor over the Irish tenor's ballads, one is apt to overlook another side of his interpretative ability. McCormack, the complete musician and artist, was wonderfully revealed to his audience in the classic numbers of his program.

It is needless to say that an audience of this size will make considerable noise when it is pleased. Imagine the applause of such a concourse when each individual is wild with enthusiasm. A young tornado might somewhat resemble it.

being offered the muff of a kind hearted old lady down front, threw back his head and sang "I Hear You Calling Me," after which the crowd shouted itself hoarse and waited patiently, but McCormack came no more.

## PHILADELPHIA HEARS GREAT PRODUCTION OF BACH'S "ST. MATTHEW PASSION" MUSIC

Stokowski Conducts Orchestra and Big Chorus With Masterly Ability and Impressive Effectiveness—Excellent Vocal and Instrumental Response

Philadelphia, Pa., April 1, 1917.

In preparation since October last, the Bach "St. Matthew Passion Music" was presented by the Philadelphia Orchestra and the magnificent chorus of that organization, augmented by numerous students from the High and Normal Schools of this city, on Wednesday, Thursday and Saturday evenings, likewise Friday afternoon, of last week. The stupendous task of the undertaking was awe-inspiring from the angle of magnitude as well as from the high artistic realization and spiritual fervor attained. Indeed, in these respects at least the production may be likened to the Mahler symphony epoch of last year; for while entirely different in musical form, treatment and text, there was that same careful and commendable attention to minute detail, the identical precision of attack, and perfection of rich tonal smoothness, conjoined with absolute agreement between the various departments of the immense chorus and orchestra, conforming with the conductor's desires both in part and as a whole, that attended the unveiling of the Mahler work.

The beginning of the performance was announced by passages from the Passion Music played by a brass choir which occupied the stone balcony of the Academy, facing Broad street. The intonation of the solemn phrases attracted much attention from throngs of pedestrians, who stood on the opposite side of the street to both hear and see the musicians as the choral parts were rendered. Entering the auditorium, evening gowns among the "eternal feminine" and conventional dress suits on the grateful masculine, were as conspicuous by their absence as was the complete suppression of applause throughout the evening. These wide departures were observed upon request of the management by reason of the sacred nature of the work.

Mr. Stokowski's interpretation of the Passion Music was a marvel of masterly understanding and artistic attainment. His control of chorus and orchestra was at all times absolute and bore results that were as near perfection as any like endeavor could approach what that word implies. He conducted without the aid of the score as is his custom at all concerts. This memorizing of the work alone was a herculean task, moreover his unerring familiarity with a series of numbers chronologically arranged on all instrumental and vocal parts, to designate each successive period and facilitate rehearsals, was a mental achievement which, like his magnetic ability to hold under his sway the 900 people taking part, called forth expressions of widespread amazement. However, above all this, the beauty of rendition gave rise to a profound and lasting impression.

The instrumental portion was in every way adequate and inspiring to the chorus, which sang with a degree of tonal blending, sympathy and beautiful volume seldom attained. Her fine soprano voice was heard to great advantage and she was in artistic accord with the spirit of the music. Her solo with obligato by Concertmaster Rich was particularly well done. Margaret Keyes, the contralto, was in excellent voice and sang with commendable understanding, likewise praiseworthy enunciation. The art of Reinald Werrenrath and his exquisite baritone again were demonstrated to the intense gratification of each and every one present, while the deep and rich bass voice of Herbert Witherspoon was heard with much satisfaction. The tenor, Morgan Kingston, undoubtedly had a clear-cut conception of the part assigned him, and although suffering from the effect of a severe cold, did creditable work. William Silvano Thunder was the organist, adding to the general excellence by his fine art and Hedda Van Den Beemt presided at the harpsichord.

G. M. W.

### Toledo Bows to Marion Weeks

Toledo, Ohio, in succumbing to the vocal as well as personal charms of Marion Weeks, only followed the example set by all the other cities through which she has passed on tour of this country. Particularly interesting is the criticism of her work taken from the Toledo News Bee:

Marion Weeks, coloratura soprano, is a sifty looker, and a lofty singer, whose voice glides to the high notes with the ease and grace of an expert ski jumper taking the heights. And one of the best things about the clever Marion is the fact that she chooses real songs.

The Toledo Blade said:

Dainty little Marion Weeks . . . furnishes a real vocal treat. Her lyric soprano voice has a wonderful range, and shows a remarkable birdlike quality. Its perfect flexibility also is a feature of Miss Weeks' singing. All her songs, whether an unusual interpretation of a French waltz song or the familiar old Scotch ballad, "Comin' Thro' the Rye," are given her own original coloring, and if you have any ear for music you're going to like her, for here is an artistic act without being too classic for a mixed audience.

### Joint Recital of Bonnett and Instruments Anciens

Joseph Bonnet, the French organist, who, since his arrival in New York, has been honored by the music loving public, gave a joint recital with the Société des Instruments Anciens, on Sunday afternoon, March 25. Aeolian Hall was packed to the doors with an audience which included nearly all of the prominent artists now in this city as well as members of New York's "smart" set.

Mr. Bonnet was given a warm reception and his artistic playing made such a deep impression upon his hearers,

that after each number their applause rang through the hall. Mr. Bonnet, however, refused to give an encore, much to the regret of those present. His solo numbers were: Bach's prelude and fugue in E minor, Schumann's "Esquise" and César Franck's Choral No. 3, in A minor which was given by request. The second and third of these seemed to please the most, especially the Schumann selection, which was delightfully light and interpreted in a manner which bespoke Mr. Bonnet's superior sense of art. One anticipated with keen interest the concerto in D (Handel), in as much as the Société's instruments are exceeding light and the organ of much greater strength in volume. The concerto was rendered perfectly, and never for one instant did the organist bring his instrument too much in evidence. The Société's work this season has been delightful, giving New York something entirely out of the ordinary.

### About Mme. Barrientos' Lakmé

When "Lakmé" was revived at the Metropolitan Opera House, Saturday, March 24, after lying fallow for eight years, Mme. Barrientos took the leading part of the Indian maid of Lakmé in Delibes' opera. The criticism in the New York press did credit to her the next morning.

"Barrientos at Best," said the American in its headlines. "Barrientos Delightful," said the Times; "Appears to Advantage" was the Tribune headline.

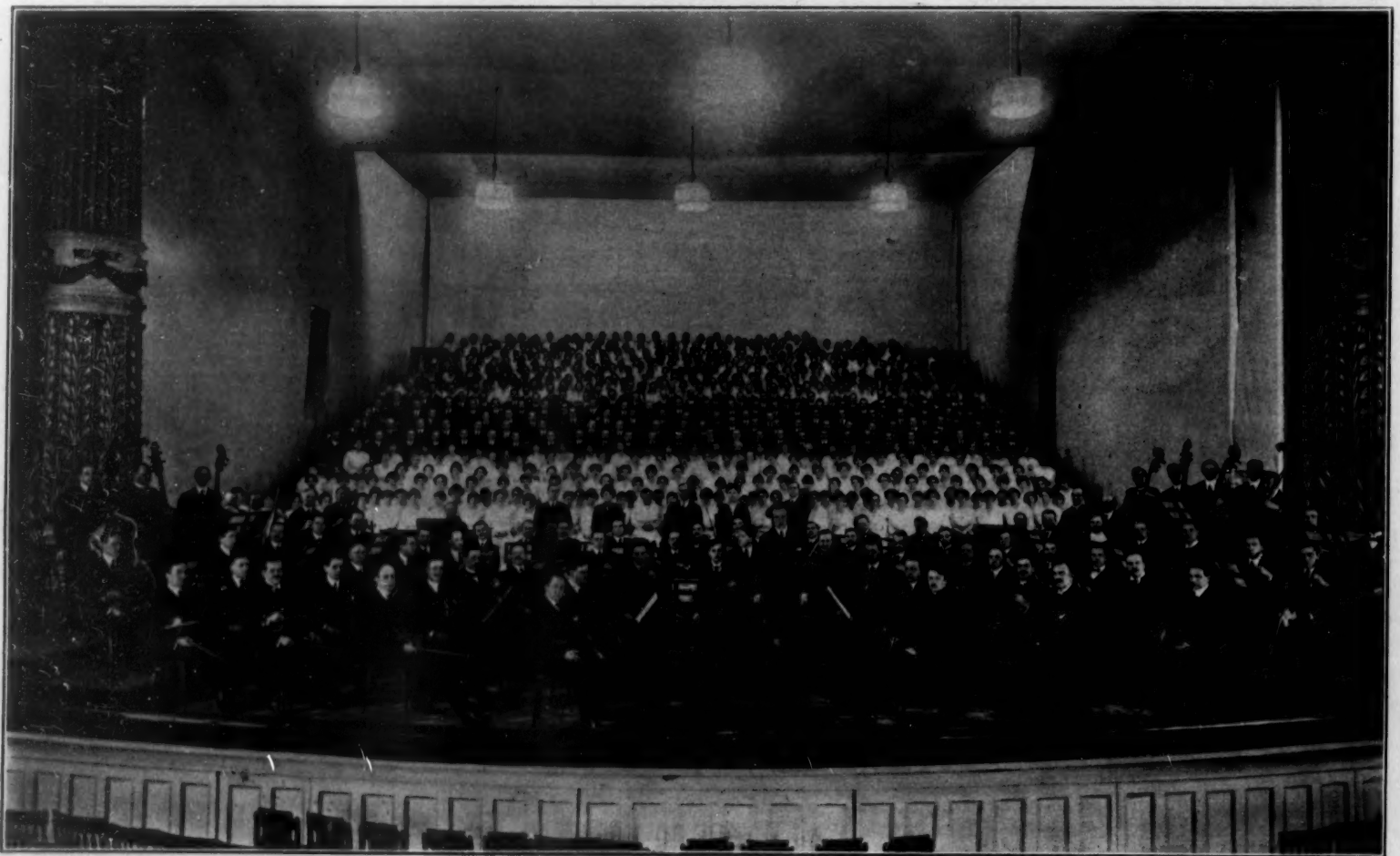
Said the Herald: "She sang the famous 'Bell Song' with lovely effect and most of her high notes had the little thrill that has come to be associated with her singing." The Tribune said: "Mme. Barrientos, for whom the work was revived, has found in it the acme of her accomplishment. She sang the music with rare skill and rare sincerity, while her voice seemed to have acquired greater volume than it has hitherto shown. In addition, she gave to the character a poignancy of interpretation, and physically so completely realized it, that she raised it to heights of tragic beauty. It was an unusual and touching piece of acting."

"Mme. Barrientos is a delightful figure as the Indian maiden," said the Times, "graceful, lithe, alluring in appearance and action. The music, too, suits her very well; and much of it she sang with the delicacy and brilliancy that it needs and with a quality of voice that was excellent. . . . The 'Bell Song' was capitally done."

"Mme. Barrientos' performance scintillated with vocal virtuosity," said the American. "A Lakmé more pleasing to look upon and more ingratiating in presence, gesture and action it would be difficult to imagine."

### Seagle With Horner & Rupert

During the season of 1917-1918 Oscar Seagle's Western and Southern tours will be handled by Horner & Rupert, managers, with offices in Kansas City, Mo., and Dallas, Texas. The exclusive territory of these managers include the states of Kansas, Missouri, Alabama and Texas.



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BACH'S "ST. MATTHEW PASSION," GIVEN AT THE PHILADELPHIA ACADEMY OF MUSIC, THURSDAY EVENING, MARCH 29, BY THE PHILADELPHIA ORCHESTRA AND THE PHILADELPHIA ORCHESTRA CHORUSES, LEOPOLD STOKOWSKI, CONDUCTOR, AND THE FOLLOWING SOLOISTS: (left to right), REINALD WERRENATH, BARITONE; MARGARET KEYES, CONTRALTO, HERBERT WITHERSPOON, BASSO; FLORENCE HINKLE, SOPRANO, AND MORGAN KINGSTON, TENOR.



# “Unequivocal Success” for American Baritone CLARENCE WHITEHILL

*As Hans Sachs in “Die Meistersinger” at the  
Metropolitan Opera House, March 19, 1917*

“Die Meistersinger von Nurnberg” was given at the Metropolitan Opera House last evening again with a cast that has often before appeared in it, with the important exception of Clarence Whitehill, who for the first time in New York took the part of Hans Sachs. It is a good while since so fine a representative of the character has been heard at the Opera House, and it was high time that this admirable American singer should have his chance to gain the distinction that belongs to one who is of the artistic stature to fill this role. That Mr. Whitehill did. His fine voice was heard to excellent advantage, warm, rich and full; a voice that fills this music with its true significance. Mr. Whitehill's delivery of the monologues had nobility and poetic beauty. There was here sustained legato quality and there was throughout pregnant force of declamation and a clear-cut diction. His skill and intelligence as an actor gave his impersonation qualities that fill it with the significance intended by Wagner in his embodiment of the cobbler-poet.

Geniality, tenderness, at the same time a certain drastic humor, characterized it, and the man was made to overtop his companions and contemporaries in personality and in the imagination and the vision that made him the poet. Mr. Whitehill's impersonation was much appreciated.—Richard Aldrich in *New York Times*.

## CLARENCE WHITEHILL AS HANS SACHS FOR FIRST TIME MAKES FINE IMPRESSION.

Clarence Whitehill sang the role of the musical shoemaker for the first time here. The monologue in the first act has not been sung so well here in several years, and his performance generally was excellent. Mr. Whitehill acts with distinction, sings with authority and enunciates his German clearly, as he does his French and English. He is an artist of high attainments, one who should be heard oftener at the Metropolitan.—Paul Morris in *New York Herald*.

Memories of the greatest Hans Sachs, in “Die Meistersinger,” Emil Fischer, were brought back by the splendid performance of Clarence Whitehill, the American, at the Metropolitan Opera House last night, for this great singer left nothing to be desired in his impersonation of the old cobbler-poet. His fine voice was large, rich, and full, and all the beauties of the music were fully revealed. Especially delightful was his singing in the great monologue in the third act. It was full of poetic beauty, and his clear-cut diction was a joy to all hearers. His acting was equally satisfactory; never once forgetting the bourgeois character of Hans, he was kind, tender, humorous, and imaginative in turn—a really remarkable conception. It was a rare treat for the large audience, which frequently attested its delight.—Henry T. Finck in *Evening Post*.

In Wagner's long and tuneful opera Clarence Whitehill presented with thorough art the great human figure of Hans Sachs. He made a distinct success of the part.—Sigmund Spaeth in *Evening Mail*.

## WHITEHILL SINGS HANS SACHS.

**Has No Superior in Wagnerian Music Drama.**

For seasons more than a few the Metropolitan has been hungering for a Hans Sachs, and last night it looked as if at last he had been found.

Clarence Whitehill has today no superior in the field of Wagnerian music drama. Last night he sang Hans Sachs, and gave of the character a warm, human and poetic creation, singing the music with delicacy and feeling, and altogether making understandable the spirit of that Germany which we hope remains in the hearts of the German people.

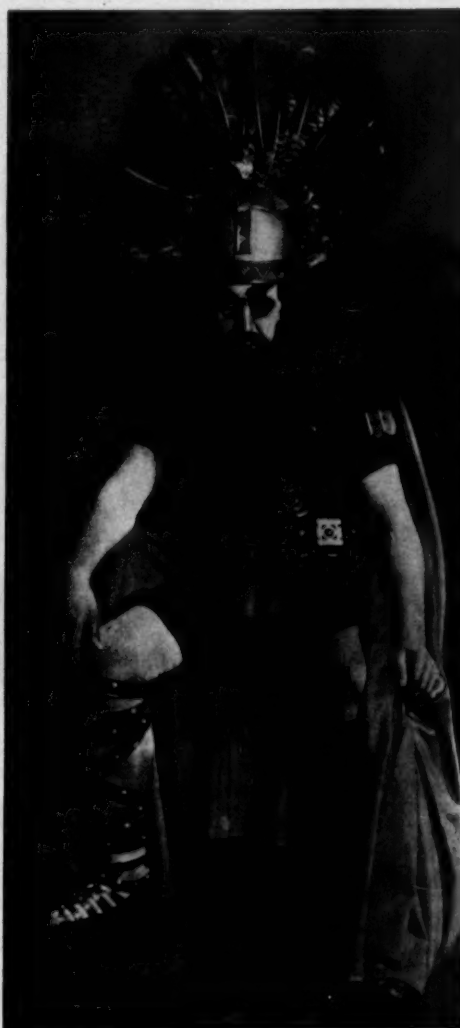
The fact that it took an American to restore this spirit to “Die Meistersinger” might well be pondered upon by our Teutonic enemies. It might teach them many things if they still have eyes to see and ears to hear. Long may Clarence Whitehill sing to us Hans Sachs as he sang it to us last night!—H. E. Krehbiel in *New York Tribune*.

## WHITEHILL GIVES US A GREAT HANS SACHS.

**American, Singing That Role for First Time Here, Outdoes Some Predecessors.**

An American singer, Clarence Whitehill, gained the coveted honor last night of giving a distinguished performance in the Metropolitan Opera House, where artists of this country find their foreign colleagues competitors difficult to equal.

Mr. Whitehill, appearing for the first time here in the long and exacting role of Hans Sachs, in “Die Meistersinger,” justified the confidence reposed in him by the management and gained from the large audience a measure of approbation which must have warmed his heart.



© Matzeno, Chicago.

The character of the philosopher-cobbler proved astonishingly interesting as treated by the American baritone. He made Hans Sachs mellow and sympathetic and seldom erred in emphasizing too strongly the other essentials in his characterization or in drawing too sharp a line in the contrast of dramatic values.

Vocally, Mr. Whitehill was better than any other Hans Sachs the Metropolitan has offered in several years. The baritone's voice was, in the greater part of the opera, warm in quality and the interpretation of the music was accomplished with real distinction.

Mr. Whitehill's singing of “Wahn, Wahn” places him in a lofty position.—Pierre V. R. Key in *The World*.

## WHITEHILL SCORES IN “MEISTERSINGER.”

**His Hans Sachs Is Well Balanced Conception of the Role.**

There was nothing of novelty in the evening's doings except the appearance of Clarence Whitehill as Hans Sachs, but this deserved some attention.

Mr. Whitehill disclosed a well-balanced conception of the role. He denoted with skill the broad human nature of the man, his kindness, his buoyancy of spirit, and at the same time indicated with clearness the deep undercurrent of poetic imagination. At the same time he preserved the bourgeois character of the cobbler, which is too often either forgotten or reduced to a rowdy level. Mr. Whitehill was in good voice and he sang his music admirably, especially the great monologue of Act II. His distinct enunciation was not the least of his merits.—W. J. Henderson in *The Sun*.

## WHITEHILL ACHIEVES A MASTERLY AND LOVABLE SHOEMAKER-PHILOSOPHER.

A new Hans Sachs—and a good one—is as important to opera as a new Michelangelo is to art. Also as prodigiously extravagant a thing to expect. Whoever would demand a new Hans Sachs might as well reconcile himself immediately with Solomon's pronouncement concerning all things under the sun. Whitehill's singing of the old shoemaker-philosopher has its own merits to stand upon: there is no sophomoric rashness in declaring it the best Sachs of this year and many another behind it. Mr. Whitehill's voice has all the scope and richness which the master role requires, and it has what is even more required—a human, quickening, sometimes sprightly quality, for which no amount of dignity and persistent labor can substitute. His as he gave it last night was a friendly Sachs, an open-hearted Sachs, a Sachs the corners of whose mouth would not be forced down by the weight of the philosophic forehead that bulged above it. A genuinely mellow humor went into his jests, a thoughtful merriment into his soliloquy. Never ponderous, he could loom great. He seemed more than a conventional friend of lovers; he seemed himself a towering, protecting lover of all Nuremberg and those who dwelt within its medieval gates. Is it sacrilege to suggest that Mr. Whitehill was the German Hans Sachs plus an Anglo-Saxon humor?—William B. Chase in *Evening Sun*.

## WHITEHILL'S HANS SACHS A FINE CONCEPTION

Clarence Whitehill, at the Metropolitan Opera House last night, made his long deferred appearance as Hans Sachs in “Die Meistersinger.” His success was unequivocal. Of his ability to sing the part there was never a question. His voice, we knew, held just the rich, luscious quality requisite to give the music its full expression. His impersonation of the cobbler mastersinger proved equally satisfying. The poet, philosopher, liberal thinking, tactful, disappointed-in-love seer, in Mr. Whitehill's characterization, found gracious and convincing portrayal. It will mellow as he sings it more, but it needs no apology now. It is a living picture of the most lovable man conceived by Richard Wagner, and made the leading motive, if one may so phrase it, in a masterpiece of operatic creation. Thanks, Mr. Whitehill!—Sylvester Rawling in *Evening World*.

Clarence Whitehill, whose fate it is to do several parts better than any one has done them here since the vast Van Rooy, gave New York its first view of his Hans Sachs in the performance of “Die Meistersinger” at the Metropolitan Opera House last evening. A generous and genial portrait of the cobbler-poet it proved, admirably calculated to lift our “Meistersinger” performances and to increase the local fame of Mr. Whitehill.—Pitts Sanborn in *Globe*.

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**ONE AMERICAN SINGER WHO HAS MADE GOOD**

Anna Fitzu Declares Luck and Preparedness Are Largely Responsible for Her Two Operatic Successes in This Country—Cuba, Its People and the Opera Season—Why so Many American Singers and New Opera Companies Fail—A Singer's Duty to His Supporters

Many people say that anything difficult of achievement is sure to prove itself worth while in the long run. This the writer pondered over in her mind as she started out to interview Anna Fitzu. It was raining "buckets" on the appointed day. The crossings were rich in mud, which the passing automobiles did not hesitate to splash over the plebeian pedestrians. Was it worth while getting be-draggled by such weather? Ask the writer that question now or ever after and she will answer in Shakespearean style, "Yea—a thousand times, yea."

Arriving at the Hotel Majestic a French maid led the way to Madame's boudoir, where the American singer, looking very charming and not at all ill, was found in bed with a severe cold brought about by the quick change from the climate of Cuba to New York. "Now," thought the MUSICAL COURIER representative, "is an excellent chance to chide Miss Fitzu for her slowness in granting an interview."

Squatted on the foot of her bed, in boarding school fashion, the writer began:

"You are positively worse than the Kaiser to get an audience with, Miss Fitzu—not that I have ever interviewed His Majesty; it simply occurred to me as a comparison. Your manager, Mr. Johnston, informed me that you were an exceedingly busy woman, inasmuch as when you were not rehearsing with the New York Symphony

was her modest way of expressing what was called by the critics "a great triumph."

"Did you like Cuba?"  
"It is quite the nicest place imaginable. Havana is the cleanest, yet noisiest city I know."

"How noisy?"

**A City of Fords**

"One hears nothing but Claxton horns all the day. You rush to the window expecting to see a magnificent French car, and instead a two by four Ford meets your gaze. I quite believe Mr. Ford made his money in Cuba. Every one has a Ford and every Ford, without exception, has an awful, ear deafening horn. Another thing—the Cubans hate rain and very seldom go out when it does rain. An amusing incident of this occurred one day when a friend of mine was holding a lawn party. The tables were set for about forty people. All of a sudden a storm came up and my hostess ordered the servants to clear away the tea things, as the guests would be detained on account of the rain."

"Quite different from a New York woman, I should judge! Can you imagine a little thing like rain spoiling a New Yorker's afternoon? Nothing, in my mind, but illness would prevent one from going to a thé dansant."

"That reminds me that several years ago a married woman in Spain never danced. They do so now, though."

Asked if she didn't think foreigners revered their women more than most American men, Miss Fitzu pondered a moment and then said: "Possibly, but don't you think that is due to the freedom the American woman enjoys? Most of us are fighting for equal rights while in the days of our hoop skirted grandmothers the women were retiring and liked to be protected."

"Are you a suffragette?"

"Yes, in theory, but not in practice. I earn my living. Why shouldn't every woman who earns her living be given the same privileges of voting and having a say in the affairs of the nation as the men? Of course, a good many women do not desire these. Those who do should be allowed to have them."

Then the conversation drifted to the cause of Miss Fitzu's success in this country, her birthplace.

**Believe in Luck**

"You will think me foolish, perhaps," she confessed, "but I am a firm believer in luck. Perhaps not for everybody, but you must admit some people are luckier than others. My luck first showed itself when I managed to have Mme. Schumann-Heink and Caruso hear me sing. Both of them advised me to study for opera and it was at their suggestion that I went abroad to study. Six months after I arrived, while studying at the same time, I was engaged to sing in an opera company in Italy. Let me add right here that abroad one can sing in a little opera company in Pisa and yet be engaged during the same season to sing at La Scala. They do not hold that against you. In America, if you begin with a second rate company, you stay there. Well, to get back to my tale, I came to America about two years ago, and was presented at the Metropolitan in 'Goyescas,' which was lovely, but which, they said, did not give me a chance to show what I really could do. At that time the critics were exceedingly kind to me. Next they gave open air opera at the Stadium and telephoned to me to know if I could sing the role of Nedda in 'Pagliacci.' I had never done it and was tempted to refuse. My friends advised me to accept, and acting upon their suggestion I did so. These same friends were exceedingly kind, and it is largely owing to them that my success was made secure. Although I knew the music, they gave me the necessary points and trained me in little matters which went toward the perfection of the work. When the critics came the next morning and said that I had made good I felt that I was quite the luckiest being alive. I sometimes think there might have been another, uglier side to my career had I failed when that chance came. Let me say that preparedness is in my category too! A singer should prepare herself for all occasions and above all should try to render full value in exchange for the loyal support given to her by the audiences. When a singer makes good with the American public they remain faithful to her until the end."

"Some singers do not feel as you do, though, Miss Fitzu. Perhaps they are not as broad minded?"

"Would you call it broad minded, exactly? I rather like to think it a singer's duty to give the best that is within her. I know of one singer who has been singing the Wagnerian roles a great deal this season, and these have begun to affect her voice quite seriously. The critics mentioned this fact and instead of having her eyes opened she refused to see the value of their experience and calls them 'pigs' and the American public 'ignorant and stupid.' Rather than accept the American people's hospitality under these circumstances she had better go home to Europe and give some one more worthy a chance."

"Why do you suppose so few American singers have been re-engaged at the Metropolitan after one season?"

"Their chance came before they were ready and rather than lose it they grasped the opportunity and failed. I often tell young singers who have been offered this opportunity once that some such chance is bound to come again."

"Why do you suppose the secondary opera companies fail too?"

"Nine times out of ten because they are composed of amateur singers. An opera company, to succeed, must not only have the proper financial support, but also at least a few experienced opera singers as a drawing attraction. Singing with amateurs will never aid a new singer in this field. It is the association of the young opera singer with the more experienced ones that develops her."



© Aimé Dupont, N. Y.

ANNA FITZU.

Orchestra your friends were entertaining you. Evidently they believe that the old proverb, 'Absence makes the heart grow fonder' applies to you."

In answer she laughed deliciously, instantly banishing the writer's dignity, and said: "And to think when you did come you should find me in bed with a cold, and looking so! I really must do something with my hair before being interviewed. (Her hair, by the way, is long and 'chestnutty.' Would you mind handing me a few hair-pins off the table?)"

"I do mind very much and, begging your pardon, absolutely refuse because I like you just the way you are." Beauty unadorned is quite the loveliest. "Instead tell me about your opera season in Cuba."

**Opera Season in Cuba**

"I am so happy, for of course you know they all said it was a tremendous success. I sang among other roles three that I had been asked to do at the Metropolitan—Manon, Tosca and Thais. I refused to do these in New York, as I had not had experience in them abroad. I felt if I did them and failed my path would be harder. So when I was engaged for Cuba I immediately set about perfecting these three roles. That is one thing about the Cuban people—they like to see what a new singer can do with a new role and furthermore enjoy watching her development at each performance. They were wonderful to me, and through them I shall always consider that I reached an important turning in the road to success. The audiences are a tremendous inspiration, composed as they are of magnificent looking women and distinguished men. Yet the music lovers of Havana refuse to be disappointed! If the singer scheduled to appear is ill and cannot appear, do you think the impresario would dare cancel an opera and substitute another? Not for the world! He may have to spend days and nights in training another singer for the part, but on the appointed evening the opera originally announced is given. Then, too, they like variety and do not relish an opera being repeated more than three times during the season."

"Didn't you sing 'Manon' ten times?"

"Yes, but perhaps that was their favorite opera." This



"I suppose, like other young, attractive singers with a strong, direct appeal to the public, you receive many letters from youthful admirers?"

In response Miss Fitzu called her maid and told her to "donnez-moi les lettres," which proved to be a packet of notes she received from little Cuban girls during her opera season there. One of them was so interesting that it is reproduced as follows:

DEAR MISS—Before everything I'll say to you that I am a Cuban girl who does not know but a very little English. I am twelve years old. The other day I asked for you in "Crotcha" by the telephone and you came to it, but then you call to another man who said to me that you knows very little Spanish. I was sorry for that because I wish to speak a little with you. Then I said to him what I wish, it is, your photograph and your signature on my leaves, and he answered me that I may send the leaves there and you will make it. I was so glad for that because I love for you and still without knowing you. Excuse me, but I wish to make to you an answer (she meant question). Have you had any interview in which you said that you love your opera after the breakfast in the hotel before your debut? When do you start from here?

I love all the artists, but my father is sorry when I say that I wish to be an artist. He says that he wishes to give me all pleasure and does not wish that which is my pleasanter thing. I knew Lucrecia Bori, who is my dearest friend. Since that moment I love all the artists, but none except Lucrecia has been to me so impressionable as you. You is very pretty and you has so sweet face that when I saw you I desire to go where you was and give you many kisses in your eyes. On Sunday I go to the theater because my father does not carry me in the night, and I weep much because your voice is very sweet and sad. I wish you to know that I love you with all my soul, that I am ever thinking in you and that I wish to give you many little kisses. I am ever very sad because I love ever those which can not love me; the only that ever writes me is Lucrecia. She is ever sending me photographs and postals and many other things with so pleasanter letters that I put them sometimes in bed to dream with her.

My great love.

(Signed) MA. LUISA MIGUEL.

As the writer reluctantly arose to depart Miss Fitzu remarked: "I have chatted away so! Do you think me a self-satisfied person from all I have told you? I hope not."

"Not one little mite so. You have been a most delightful subject around which to evolve an article!"

Which will be self evident if the written interview proves one-half as interesting as the actual one.

#### General Pershing Hears

##### Saramé Reynolds Sing "Tosca"

When the American soprano, Saramé Reynolds, daughter of the "Lone Star State," sang "Tosca" recently with the Boston-National Grand Opera Company, in El Paso, Texas, General Pershing, commander of the United States Army corps mobilized on the Mexican border was present. The General is a personal friend of the patriotic young singer, who during her long sojourn in Italy was noted for the atmosphere of "star and stripes" with which she surrounded herself.

Another American girl, Anna Fitzu, of "Goyescas" fame was studying there at the same time and tells with the famous Fitzu enthusiasm of marvelous American food prepared and consumed in Saramé Reynolds home, a refuge for the homesick and hungry American students.

These two American song birds now singing in their own America, spend much enthusiasm over "where can the best spaghetti be found in New York."

#### Orrin Bastedo With De Segurola Company

Providing the recent rebellion in Cuba does not interfere with the plans made by Andres de Segurola to give a season of opera there next month, Orrin Bastedo has been engaged to sing several leading baritone roles, prominent among them being that of Schaunard in "Bohème." Mr. Bastedo has been heard in concert during the current season. His singing before a number of well known clubs, both in and outside of New York has impressed



ORRIN BASTEDO,

deeply the thousands who have heard him, and several of these organizations already have engaged the American baritone for next season.

#### Shattuck Pleases Californians

Critics in Los Angeles and Pasadena are enthusiastic in their acclaim of Arthur Shattuck, pianist, who is being heard for the first time on the Pacific Coast this season. After his appearance as soloist with the San Francisco Symphony Orchestra, Mr. Shattuck returned east, playing in Toledo on April 3.

#### LAURA E. MORRILL'S BOSTON STUDIO

##### Impressions of Her Work—The Successes of Her Artist-Pupils

Rudyard Kipling has spoken of the virtue of "filling the unforgiving minute with sixty seconds' worth of distance run." By extensive application the description fits the sixty "unforgiving" minutes that constitute a classroom hour in the Boston studio of Laura E. Morrill. This eminent vocal teacher recently invited a representative of the MUSICAL COURIER to be present at several of her lesson periods. The representative found the experience both edifying and inspiring. Mme. Morrill teaches alike by precept and example. She is the artist instructor, as well as the mistress, of pedagogy. Even a brief demonstration of her method impresses one with the "worth of distance run."

Among Mme. Morrill's best known Boston pupils is Lillia Snelling. A contralto of unusual parts, possessing a fine musical nature and the charm of personality, Miss Snelling has achieved prominence in both the operatic and concert fields. For four seasons she was a member of the Metropolitan Opera Company, during which time she sang many important roles. Her concert successes have been numerous, and likewise notable. At the operatic concerts in Symphony Hall last summer she appeared twelve times with the Boston Symphony Orchestra within a period of three weeks. On January 9 she was soloist with the same organization at a concert in Worcester, Mass., and in April she is engaged to go on tour with the St. Louis Symphony Orchestra. Miss Snelling's entire training was secured at the Morrill studios in New York and Boston.

Another successful singer who has studied extensively with Mme. Morrill is Ethel Frank, the abundantly gifted Boston soprano. This charming young artist was a member of the old Boston Opera Company during the last season of its activities, and since its disbandment she has at-



LAURA E. MORRILL.

tained eminence in concert work. Her voice is a clear soprano of fine compass and agreeable warmth. As a singer of songs she pleases by her clear cut diction and polished phrasing, while here interpretations, supplemented by intelligence, musicianship and an emotional nature, are an unending source of delight. Miss Frank, who is now under the management of Antonia Sawyer, has had many important appearances this season. Her impending dates also are numerous. Recently she was engaged for the next Maine Music Festival, one of the chief musical events of the New England summer.

Other well known Boston artists who attribute no small measure of their successes to the Morrill brand of instruction include Bertha Barnes, the mezzo-contralto, whose splendid diction and pronounced interpretative gifts are invariably pleasurable, and Florence Hale, a young soprano whose voice and art are rapidly winning place for their owner at the front of the New England concert field. Miss Hale is to give her first Boston recital on April 24 at Steinert Hall.

Mme. Morrill has many other pupils in Boston, some of whom have gained favorable recognition from the concert-going public and others who have yet to make their debuts. It is expected that she will introduce several of these latter at a pupils' recital during the spring, an event to be looked forward to with no inconsiderable interest and pleasure.

#### Humphrey to Appear With Ysaye

When the great Belgian violinist, Eugen Ysaye, appears before the Newark (N. J.) festival audience on May 3, he will be associated on the program with Hazel Moore, soprano, and Stetson Humphrey, baritone. Mr. Humphrey will sing the familiar "Song to the Evening Star" from "Tannhauser" (Wagner). The week previous he will appear at the Paterson (N. J.) festival.

Among the engagements which Mr. Humphrey has filled most successfully this season are appearances October 12, with the Knights of Columbus, Hoboken, N. J.; November 5, a recital in New York; November 13, a concert at Bloomfield, N. J.; November 24, with the Mozart Club of Pittsburgh, singing in the "Swan and the Skylark"; December 2, New York; December 3, with the Elks organization of Hoboken, N. J.; December 7, recital at Simsbury, Conn.; December 31, a concert at Goshen, N. Y.; January 11, with the Women's Club of Brooklyn, N. Y.; February 14, a recital at Rochester, N. Y.; February 17, a recital at Scarsdale, N. Y.; March 13, an appearance before the Tuesday Musicales of Rochester, N. Y.

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# THE METROPOLITAN REVIVAL OF "L'ORACOLO" WARMLY RECEIVED

Edith Mason Superb in Bori's Original Role—Annual Emergency Fund  
Matinée Crowded

## "Carmen," March 26

"Carmen" was sung with Geraldine Farrar and Enrico Caruso in their usual roles. Edith Mason was the Micaela, and Pasquale Amato, Escamillo, while Mabel Garrison sang Frasquita. The house was crowded and the performance differed little from the numerous presentations of the opera given this season. Giorgio Polacco was at the conductor's desk.

## "The Canterbury Pilgrims," March 28

The third performance of De Koven's new opera was given on this evening with the same cast and conductor that appeared at its premiere. The house was well filled and little can be added to the reports that have appeared of the previous performances.

## Quadruple Bill, March 29, Afternoon

A special matinee performance of one act each from four operas for the benefit of the Emergency Fund of the Metropolitan Opera Company, drew an audience which packed every part of the house. It has been customary in past regimes to give one performance each season for



THE METROPOLITAN REVIVAL OF "LAKME."  
Maria Barrientos as Lakmé and Giovanni Martinelli as Gerald.

the benefit of the director, or as the present incumbent is known, the general manager. Giulio Gatti-Casazza, however, has declined to accept the proceeds of these special performances so that they are now given to the Emergency Fund of the company, from which any artist or employee may benefit in case of necessity. The act of the operas given and the casts were as follows:

## "HAENSEL UND GRETEL"

(Scene 2)

Hansel ..... Raymonde Delaunoy  
Gretel ..... Mabel Garrison  
The Sandman ..... Marie Tiffany  
Conductor ..... Richard Hageman

## "AIDA"

(Act II, Scene 2)

The King ..... Giulio Rossi  
Amneris ..... Margarete Matzenauer  
Aida ..... Marie Rappold  
Radames ..... Giovanni Martinelli  
Ramfis ..... Adamo Didur  
Amonasro ..... Giuseppe de Luca  
Conductor ..... Gennaro Papi

## "TOSCA"

(Act III)

Flora Tosca ..... Claudia Muzio  
Mario Cavaradosi ..... Luca Botta  
Spoletta ..... Angelo Bada  
Sciarone ..... Bernard Begue  
A Jailor ..... Vincenzo Reschiglian  
A Shepherd ..... Sophie Braslau  
Conductor ..... Giorgio Polacco

## "RIGOLETTO"

(Act IV)

The Duke ..... Enrico Caruso  
Rigoletto ..... Giuseppe de Luca  
Gilda ..... Maria Barrientos  
Sparafucile ..... Andres de Segura  
Maddalena ..... Flora Perini  
Conductor ..... Giorgio Polacco

## "Siegfried," March 29, Evening

On account of the indisposition of Sembach, the scheduled presentation of "Iphigenia" for Thursday night at the Metropolitan was changed late in the afternoon to "Siegfried," which was started at 8:15, a full half hour later than usual and many compensating cuts were made in the music, and the opera closed about 11:40. The cast was made up of Ullus, Kurt, Ober, Sparkes, Reiss, Goritz, Ruyssdael and Braun, with Coductor Bodanzky. One of the critics of the daily papers stated that in order "to bring the longer substituted opera within the time of the shorter

eliminated one, Mr. Bodanzky, the conductor, cut nearly half an hour from 'Siegfried' so ingeniously that few in the audience noted the changes," which naturally delighted those in the opera who knew their "Siegfried."

## "The Barber of Seville," March 30

Rossini's genial factotum of Seville returned to delight a Metropolitan audience on Friday evening, March 30, and as if to give him a hearty welcome enthusiastic opera lovers crowded the huge auditorium. The cast was the same as at previous performances, Giuseppe de Luca in the title role and Maria Barrientos as Rosina. This is a role especially adapted to Mr. de Luca, his delineation of this character, both vocally and histrionically, being thoroughly artistic and worthy of the prolonged applause with which his delighted audience showed its appreciative approval. The same fitness marked the work of Mme. Barrientos. Many music lovers declare this to be her best role. Be that as it may, there was no doubt in the minds of her audience that her singing of Strauss' "Voce di Primavera" in the lesson scene was altogether excellent and deserved the tumultuous applause which resulted in an encore. Andres de Segura repeated his fine impersonation of Basilio and the others in the cast were Fernando Carpi as Almaviva, Pompilio Malatesta as Dr. Bartolo, Vincenzo Reschiglian as Fiorello, Marie Mattfeld as Berta and Pietro Audisio as an official. Gennaro Papi conducted with his usual vigorous style, bringing out the beauties of the score in a most convincing manner.

## "L'Oracolo" and "Pagliacci," March 31, Afternoon

After a rest of two years, Franco Leoni's opera, "L'Oracolo," was revived on Saturday afternoon with practically the same cast that sang it at its premiere, with the exception of the role of Ah-Yoe, superbly sung by Edith Mason. Lucrezia Bori appeared in this part on the occasion of the first performance of the opera in New York. "L'Oracolo" was never considered a production of the topmost level, but it is full of good music and the orchestration throughout its short score is of exceptional richness, and remarkable delicacy. The grim and tragic story, based on the life of Chinatown in San Francisco before the earthquake, is told in a vivid manner with smacks of all the arts of theatricalism. It is presented in such a way, however, that the best is made of its theatrical value and its success can be attributed to that fact, if no other. The simplicity of the Chinese fatalism creates a tenseness during the one act which holds attention, and gives an opportunity to the composer which he has utilized to exceptional advantage. The brilliant coloring of the orchestra was brought out admirably by Giorgio Polacco, who was at the conductor's desk. Not once did he forget the needs of the singers and they were at all



THE ENGLISH OFFICERS IN "LAKME."  
Giovanni Martinelli as Gerald and Giuseppe de Luca as Frederick.

times given the support called for in the score, which shines with melody and brilliancy. Antonio Scotti's portrayal of the evil character of Chim-Fen, the opium den keeper, was well done and intensely realistic. Adamo Didur gave a polished interpretation of Win-Shee, the learned doctor, while Edith Mason, as stated before, was superb as Ah-Yoe, niece of Hoo-Tsin, the wealthy merchant, which part was capably done by Giulio Rossi. More than a word of praise is due to Luca Botta for his work, both vocal and dramatic, in the heroic role of Win-San-Luy. He was in good voice and he sang impressively. Nearly a score of curtain calls was responded to by the leading members of the cast and the audience was enthusiastic in its applause.

"Pagliacci" formed the rest of the bill, with Claudia Muzio as Nedda, Enrico Caruso as Canio, and Giuseppe de Luca as Tonio. These artists have sung their respective

roles repeatedly this season and they were in good voice on this occasion. The orchestra was ably conducted by Gennaro Papi, and a good performance was given.

## "Carmen," Saturday, March 31, Evening

Although "Thais" was booked for the Metropolitan Saturday night, the indisposition of Amato compelled another hurried change for the week. "Carmen" was given for the seventh time in place of "Thais" to an audience that packed the capacity of the great auditorium. Clarence Whitehill was called upon to sing the Toreador role and Martinelli as Don Jose served to allay the disappointment as regards "Thais." The presentation was received with considerable enthusiasm by the large audience. Polacco presided at the desk and a fair rendering was given.

## Sunday Evening Concert, April 1

Claudia Muzio, Pasquale Amato and Adamo Didur were billed as the soloists at this concert. Owing to the indisposition of Mr. Amato, a change in the program was necessary and Paul Althouse and Mario Laurenti appeared in his place. The concert introduced a novelty in the series by presenting the entire chorus as well as the orchestra under the direction of Giulio Setti in a program given over principally to choral numbers. It likewise served as a means to satisfy a curiosity as to what the chorus of the Metropolitan really looked like, without the disguise of costume and make-up in which one is accustomed to see them. Let it be said that their appearance was a delight. Their appearance caused one to expect a body of people possessed of charm and intelligence. This was fully borne out by their work. As for their singing, having for once the advantage of being able to concentrate the attention solely upon the baton of the conductor without the necessity of following the action of either opera or principal, they gave a demonstration of singing which hardly can be equaled by any other body of singers in the metropolis. The long and arduous training they have undergone has in a wonderful degree rendered each member susceptible to the minutest direction and Conductor Setti was able to bring out rare and unexpected beauties of tone and rhythm in the works rendered.

Seldom have Metropolitan audiences indulged in such hearty and unequivocal applause.

As for the soloists, Claudia Muzio was in splendid voice and a treat to the eye as well as the ear. In Puccini's "Vissi d'Arte" she displayed a charming voice, but it remained for her singing of the "Ave Maria" from Verdi's "Otello" to bring the audience out of its seats. So insistent was the applause that she was compelled to respond with four encores. The singing of Paul Althouse in "Cielo e Mar," from "Gioconda," was one of the best pieces of vocalism heard on that stage this year. He supplemented his good work in this number with several beautifully rendered encores. Adamo Didur, in the opening and closing numbers, sang with splendid effect, while Mario Laurenti was very acceptable. Mr. Setti's conducting served to bring out the best efforts of the entire ensemble.

## Vera Barstow Acclaimed

Vera Barstow's annual New York recitals have become musical events to which music lovers look forward. Her appearance in Aeolian Hall, on Monday afternoon, March 19, was no exception and the following excerpts from the New York press show that the critics as well as the public appreciate the growing art of this young violinist.

Vera Barstow, a young violinist, properly described as charming, renewed the pleasure given before by her playing. An intelligent and musical style, comprehension of something more than the surface of music, technical facility and accuracy, and an excellent tone gave her performance qualities of artistic value.—New York Times, March 20, 1917.

Miss Barstow has a good tone and her intonation is accurate. Furthermore she shows a fine sense of rhythm and an appreciation of melodic character. Her performance of the Veracini sonata, for example, was felicitous not only in its appropriate general style but in the gracefulness of the musical details which were fitted into the scheme with musical instinct and judgment. The audience was one of good size and the violinist was warmly applauded.—New York Sun, March 20, 1917.

She displayed a fine sense of tone and rhythm. In Lalo's "Symphonie Espagnole" she treated her audience to a display of her artistry at its warmest and best. Miss Barstow had a good audience, which clearly indicated its pleasure at her performance.—New York Mail, March 20, 1917.

Her well trained violin had some charming things to play, and played them in such a manner to win her a hearty reward. Miss Barstow can use her violin with a rare grace, and, especially in her more ancient pieces, can call up a plenty of delightfulness. Her Veracini sonata, for instance, was full of exquisiteness, and so was the Mozart sonata in C major, which followed it.—New York Evening Sun, March 20, 1917.

Vera Barstow, a young violinist, gave a recital in Aeolian Hall yesterday afternoon in the presence of a considerable audience, which applauded her efforts cordially. Those who have followed Miss Barstow's playing carefully were impressed with the progress she has made in her art.—New York Evening Globe, March 20, 1917.

Vera Barstow, the young American violinist, presented a splendid program yesterday afternoon at Aeolian Hall. Her technical accomplishments are moving in an upward direction and justify the contention that she has become one of the most eminent of the present generation of violinists. The artistic side of the violinist has developed along sympathetic lines and promises great things and her sound naturalness and ability show a robust temperament which at times one would wish was a little more delicate although on the other hand it is free from over-sensitization. helped her to strengthen the good impression which she has made at her former appearances. The artist had a great success and had to show her appreciation of the enormous applause by several times repeating and giving numerous encores.—(Translation) New Yorker Deutscher Journal, March 20, 1917.

## Max Jacobs Busy

Under the auspices of many fashionable persons, Margaret H. Renick arranged a very interesting concert at the Plaza Hotel, New York, recently, in aid of the Women's Suffrage Movement. Max Jacobs was one of those who assisted, together with Amelia Bingham, Vernon d'Arnalle and others. Mr. Jacobs' violin solos were received with enthusiasm. His next New York appearance will be at the Ritz-Carlton Hotel, April 10.



SUPREME  
IN  
OPERA



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SUPREME  
IN  
CONCERT

# FRIEDA HEMPEL

On Sunday, March 25th, Miss Hempel Sang at Symphony Hall, Boston

**THIS IS WHAT THE CRITICS WROTE!**

## H. T. Parker in "The Evening Transcript":

When Miss Hempel sings "Casta Diva" or the transcription for the voice of Strauss' "Blue Danube" waltz as she did yesterday, her place as a coloratura singer in the concert hall is secure beyond peradventure. When, also, she sings an air from Handel's "Atalanta" or "Vergebliches Ständchen" or the old English piece about Phyllis and her graces, again as she did yesterday, no meagre future seems to stretch before her as a lyric singer capable of the song recital that need wander away into no condescension to opera house. Miss Hempel's singing of not a few songs shows her capable of finer things than the mere pretty capture of an audience by vocal quality and sentimental archness. She now needs to apply to the concert room the abilities that have carried her upward to her Princess Wardenberg, her Eva and her Susanna in the theatre.

None the less, by her voice Miss Hempel will and does conquer—a voice that unmistakably recalls Mme. Melba's in her noon, mistrustful as that elder generation will be which likes to believe that there can be no younger singers like the singers it knew. Miss Hempel's tones are comparable with Mme. Melba's in union of lustrous softness with clear brilliance, of sumptuous body with exceeding agility, from one end of the vocal gamut to the other, of lyric sweetness with florid sparkle; in evenness throughout, in the depth as well as the brightness of the uppermost ranges; in a crystalline quality never cold, and of exquisite sensuous pleasure; in a silvery quality that captures the ear while it evades words, and in a quick-coming sense, as difficult of verbal definition, that they proceed from a born and intuitive as well as a practiced and studious singer. The kinship recurs, again, when out of stores of breath and with a wondrous evenness,

Miss Hempel sustains her upper tones through the long rapturous phrases of the melody that is one unbroken upward winging, in Handel's air from "Atalanta," or when the ear knows not whether to admire more the lyric loveliness of the middle and purely songful strophes of "Casta Diva" or the showering floritura of the end; or when a "vocal waltz," albeit several degrees less trumpery than those which Arditì used to write, swirls in a glittering spray of ornaments of song, but in her tones never loses rhythmic flow and even modulates it as in playful ripple.

Yet not even Mme. Melba herself, who had limitations in such passages, could have declaimed the recitative that prefaces "Casta Diva" with such opulence of phrase, sustained vocal sweep and propulsive power as Miss Hempel gave to it in perfect blend of lyric and dramatic singing. By intuition, quite as much, doubtless, as by reflection and will, she compassed "the grand style" of the elder singers not only in this recitative but throughout the whole "scena" as the operatic nomenclature of their day went. The ornament of the end fell as rhapsody no less than feat from her tones, warmth of feeling heightened the sensuous loveliness of her singing of the intermediate cantilena.

## Olin Downes in "The Post":

Frieda Hempel, accompanied by Coenraad V. Bos, gave a recital yesterday afternoon in Symphony Hall. The hall was crowded to its capacity. Miss Hempel, in songs by many composers, showed her rare ability, not only as an interpreter, but as a vocalist of the first rank. Few singers unite with her intelligence her refinement of style and catholicity of taste. Few indeed, who have achieved Miss Hempel's success in opera, have accomplished as much in another and

quite different field—that of the concert stage. Enthusiasm reigned throughout the afternoon. There was recall after recall for the singer, who responded generously to the wishes of the audience.

## Philip Hale in "The Boston Herald":

Mme. Frieda Hempel, soprano of the Metropolitan Opera Company, sang at Symphony Hall yesterday afternoon. Coenraad V. Bos was the pianist. The program was as follows: Handel, "Qual farfalleeta," from "Partenope," "Come, Beloved," from "Atalanta"; Schubert, "Die Forelle"; Schumann, "Der Nussbaum"; Beethoven, "Der Kuss"; Brahms, "Vergebliches Ständchen"; Bellini, "Casta Diva," from "Norma"; Humperdinck, "Cradle Song"; Alabieff, "The Nightingale"; Wolf, "The Mousetrap"; Pfitzner's "Gretl"; old English, "Phyllis Has Such Charming Graces"; Burleigh, "Deep River"; old Swedish, "When I Was Seventeen"; Strauss, "Blue Danube Waltz."

Mme. Hempel, distinguished in song and action on the operatic stage, is unusually gifted. She is a mistress of coloratura; she is also an accomplished *Lieder* singer. Her voice is, first of all, rarely beautiful in quality, full, smooth, brilliant. Yesterday she sang Handel's florid music with indisputable skill, lightness, delicacy. She was at home in Bellini's celebrated air from "Norma," which most effectively revealed her supremacy in the performance of elaborate music. In the familiar songs by Schubert, Schumann, Beethoven, Brahms, in Pfitzner's "Gretl" she was charming, womanly, sympathetic. The arrangement of Strauss' waltz was sung with verve and joyous abandon.

A large audience was appreciative, and Mme. Hempel added to the program.

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## AMONG THE ORGANISTS

Monday Recital at St. Thomas' Church—"Vexilla Regis" at St. Paul's Chapel—Alexander Russell Resigns Newark Church—Concert at Madison Avenue Baptist Church—Harold Land's Engagements

T. Tertius Noble announced recently three organ recitals to be given on Mondays, at 3:30 p. m., in St. Thomas' Church. On Monday, March 19, he gave a program of Russian music. On the afternoon of March 26, he was assisted by May Mukle, cello, and Miss Clarke, viola. Excerpts from "Parsifal" will make up a large portion of the program on April 2.

### "Vexilla Regis" at St. Paul's Chapel

"Vexilla Regis," by Harry Rowe Shelly, was given at noon on Tuesday, March 13, in St. Paul's Chapel, Trinity Parish, under the direction of Edmund Jaques. For several years past, the composer has been at the organ when this work was given here, but Mr. Shelly is at present in the South and his place was filled efficiently by H. Brooks Day. The soloists were Louise McMahon, soprano, and Wilfred Glenn, bass.

The many friends of Mr. Jaques were shocked to learn of the death of Mrs. Jaques, on Tuesday, March 13. She had been ill only a few weeks.

### Russell Resigns as Choirmaster of Newark Church

Alexander Russell has resigned as organist and choirmaster of the First Presbyterian Church, Newark, a position he has held for five years. During that time he trained some two hundred voices, about thirty of which are at present holding solo positions in various churches. Mr. Russell will be succeeded by Rodney Saylor, of St. Louis, on May 1.

### Second Annual Concert of the Choir Club of Baptist Church

The second annual concert of the Choir Club of the Madison Avenue Baptist Church, was given in the church, on Tuesday evening, March 13, by a chorus of fifty voices, under the direction of William W. Bross. The soloists were Howard Pascal, tenor, and Mary Henry, violinist. The program included part songs, solos and a short cantata, "The Slave's Dream," by Harry Alexander Matthews.

### Harold Land Has Numerous Engagements

Harold Land, baritone soloist of St. Thomas' Church, will be heard on April 1, at St. Thomas' in Macfarlane's "Message from the Cross," and in the same at St. Thomas', Mamaroneck, N. Y., April 5. On April 8, he will sing Roger's Easter Cantata at Bethany Presbyterian Church, Trenton, N. J.

### "Emotion in Mathematics," Says Ornstein to Montreal Gathering

When Leo Ornstein played on March 13 for the fifth time within a year at Montreal, he met a gathering of some 400 music lovers for an informal talk on modern and futuristic music, the day before he gave his recital. Although the talk was to be absolutely informal, and was by invitation, the Montreal papers commented upon it at length and quoted Mr. Ornstein's remarks fully. Mr. Ornstein spoke without notes, but with understanding of his subject, on Bach and Franck and on the more modern composers, including himself. The Montreal Daily Star reported the talk as follows:

Mr. Ornstein metaphorically took off his hat to César Franck as the nearest to Bach among later writers. César Franck he compared to Bach in the humility with which he viewed his art, and in its religious element. Then, passing over Vincent d'Indy, Mr. Ornstein arrived quickly at a group which he paired off in twos: Debussy and Ravel, Schönberg and Stravinsky, Scriabin and himself. Debussy, he claimed, saw life very clearly; but was afraid of it, "fearfully," and wrote from the outside, but always poetically. Ravel, on the other hand, plunged into all the experiences of life to write about them. Schönberg was rather the man to calculate, Stravinsky was not. Scriabin stood alone, suffering the intensest grief. He had sounded that emotion so deeply that he could not have lived longer and endured life. "He had come to the end of the road and had to die," said Mr. Ornstein; "no human being could have continued to feel that grief and kept his reason." Concerning himself, Mr. Ornstein spoke of "seeing everything in red." He was intensely interested in human beings, in life. This was the age of individualism; and if one investigated, one would find that emotion lay at the root even of matters so unemotional as mathematics.

The composer must express his age. This might not be a very good age, but the composer must express it for the enlightenment of those to come after. To write in the form of a past age was merely to imitate. Haydn wrote sonatas because he felt music that way, not because he was determined to work out a first and second theme in a certain manner. The composer must stimulate the creative impulse in his listener. It did not matter if the listener did not make out of the music what the composer intended; perhaps writers might stop giving titles to their pieces to let the listener choose his own titles.

The Montreal Gazette reports that Mr. Ornstein spoke of himself thus:

It would be idle for me to tell you that my music is sincere. That will be for the future to say. At least it is not bound by tradition, since the life of today is the tradition of tomorrow, and so it is with music, except that progress is so fast that you have to really live to go ahead with it.

### Axel Simonsen With Melba

Under the heading of "An Appreciation of the Genius of an Artist" the Riverside (Cal.) Press says: "Rich in color and melody is the memory of the playing of Axel Simonsen, master cellist. To his beloved instrument he seemed to impart the story which the music told to him, and from the heart of the mellow throated cello the song came forth, now strong, vibrant, glowing with feeling, now tender, sweet and pure. Probably to each one of his attentive audience the player brought a different message . . . but to all came the inspiration and renewed inner

fire which melody, brought forth by a master hand, must create."

The Redlands Review says: "She (Melba) had the assistance of another very fine artist in Axel Simonsen . . . one of the greatest cello players in this country. . . . Mr. Simonsen opened the program with the concerto in E minor by Saint-Saëns. He is truly an artist, for the French composer himself would undoubtedly have applauded the fine interpretation given this beautiful concerto. Simonsen has a tone that is rich in power and beauty and fairly throbs with passion and utterance."

### Two Successful McLellan Pupils

Among those pupils of Eleanor McLellan who are winning name and fame for themselves, and for their teacher as well, in the musical world are Olive Nevin and Helen Alexander, sopranos. Miss Nevin has been engaged to appear as soloist at the April concert of the Jersey City Arion Society. Miss Alexander is an Ohio girl, having won the first prize for singing at the contest held by the National Federation of Musical Clubs in that State in the spring of 1915. She is in the metropolis for the express purpose of studying with Miss McLellan, under whose direction she is making rapid progress. At the June festival, which is to be held at the Baldwin-Wallace College, Berea, Ohio, Miss Alexander has been engaged to appear as soloist.

### Gillett, Klibansky Pupil, in Successful Recital

Alvin Gillett, baritone, gave a recital, March 14, at the auditorium of the Y. M. C. A., New York, in which he displayed a voice of fine quality and large range. He sang songs in Italian, German and English, which he interpreted with style and authority. His renditions of songs of a humorous vein were especially pleasing. Mr. Gillett's voice has gained in warmth and flexibility and his singing throughout was governed by artistic control of his resources. The applause of a large audience was sincere and well deserved. Mr. Gillett was assisted by Harold Hamilton, solo pianist, and Cornelius Estill furnished artistic accompaniments.

Mr. Gillett is a product of the Klibansky studios.

### About Kemp Stillings

Kemp Stillings, the young American violinist, who is to make her first tour of this country, next season, under the direction of Evelyn Hopper, is now filling a few preliminary engagements. Very recently she appeared at a Sunday afternoon concert in Springfield, Mass., when she played to an audience of 3,000. Referring to this occasion the Springfield Republican calls attention to her "great merit," and the Springfield Union says: "Miss Stillings made a decided hit with the big audience."

Miss Stillings will be soloist at the next orchestral concert conducted by George Longy, at Symphony Hall, Boston, and late in April will be heard in recital in Portland, Me. The date in Portland is a return engagement.

### That Gray-Lhevinne Story-Music

"The Heart of an Alien Mother," the little production written by Estelle Gray, and music by M. Lhevinne, had another success at Reading (Pa.) last week. It has already been given with good results, if one may judge by the comments of the press, in the East over fifty times already. The novelty of the whole idea is appealing. The Pittsburgh papers devoted much space to praise of its charm.

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## LOS ANGELES

Of interest to viola players is the work that was given its first public hearing at the concerts of the Los Angeles Symphony Orchestra, March 16 and 17. This work is a concerto for viola and orchestra by Albert J. Adams. The work is in three movements—allegro, adagio, allegro—the first two movements being played without pause. The composer, a young musician living in Los Angeles, but whether a native of this city or not, I do not know, shows not only a wealth of musical invention, but much technical skill in the development of it. Rudolph Kopp, who played the work, is a genuine artist. His tone is exquisite, his intonation always flawless, and left hand technic smooth, clear and rapid. He possesses temperament and plays with poetic feeling.

The history of this work is, that Kopp last season was asked to play a concerto with the symphony and gave the "Harold in Italy" with a cadenza added by himself "so as to give the viola a little better chance." The unsuitability of this work to the needs of the virtuoso suggested to Mr. Adams the idea of writing a real viola concerto. The present work, which was written during the past summer, is the result—and a very satisfactory result it is.

As every viola player knows, such a work is a crying need, and there can now be no further complaint on the part of viola players that they have nothing to play.

The balance of the symphony program consisted of Tchaikowsky's "Pathetic" symphony, Debussy's "Afternoon of a Faun" and Tchaikowsky's "1812" overture—altogether a wonderful program, and splendidly played. The improvement of the playing of this orchestra has been steady and most gratifying, and, if only it gets sufficient support, it will soon come up to the standard of the best in this country. That it needs support is shown by the following report issued with the program of this concert:

Comparative statement of income and expenditures of Los Angeles Symphony, Inc., for season 1916-1917 and season 1915-1916. Note: In 1915-1916 six pairs of symphony concerts; in 1916-1917 ten pairs of symphony concerts.

## OUR EXPENSES

|  | Actual for season 1915-16 | Estimated for season 1916-17 |
|--|---------------------------|------------------------------|
| Salaries—conductor and orchestra .....       | \$24,558.81               | \$37,000.00                  |
| Hall rent .....                              | 2,858.20                  | 4,400.00                     |
| Advertising .....                            | 1,085.16                  | 3,800.00                     |
| Management salaries and office expense ..... | 3,385.00                  | 5,000.00                     |
| Music and orchestra equipment .....          | 457.94                    | 800.00                       |
| Printing .....                               | 1,347.95                  | 3,200.00                     |
| Miscellaneous expense .....                  | 1,696.52                  | 3,000.00                     |
| Total expenses .....                         | \$36,289.58               | \$57,200.00                  |

## OUR INCOME

|  |             |             |
|--|-------------|-------------|
| Season subscriptions .....                         | \$7,420.00  | \$6,600.00  |
| Sent sale (season and single) .....                | 11,200.00   | 17,200.00   |
| Extra concerts .....                               | 3,540.00    | 4,400.00    |
| Advertising (program) .....                        | 830.08      | 1,350.00    |
| Total income .....                                 | \$21,990.08 | \$29,550.00 |
| Loss to be made up by guarantors for 1915-16 ..... | \$14,209.50 |             |
| Loss to be made up by guarantors for 1916-17 ..... |             | \$27,550.00 |

## Hofmann's Two Recitals

Josef Hofmann was heard in two recitals, March 13 and 17. He played before large audiences with his usual success. Hofmann's technic is so extraordinary that it delights many people, but his legato leaves much to be desired, and his melody playing is cold and uninteresting. He is, however, a most startling pianist, and some of the things he does are stupendous.

## Women's Lyric Club Program

Under the direction of J. B. Poulin the Women's Lyric Club of Los Angeles gave a very interesting and well rendered program on March 15. Jay Plowe, flutist, played an obligato to "The Legend of Miana" by De Fontenailles—an exquisite piece exquisitely given, Frieda Peycke did some comedy vaudeville "stunts" to the delight of the audience. Juno's aria from Lebegott's opera "Semele" was sung by Dorothy Beach. It is a fine piece of dramatic music by a young Italian (with a German name) who came here a few years ago with the Lombardi Opera Company, and is now conductor with De Pasquali's English Opera Company. The club sang numbers by Buck, Chaminate, Ross, Spross, Ware, Rimsky-Korsakoff, Moussorgsky and Bemberg.

## From Composer to Pianist

The following is part of a letter written by Fannie Dillon, composer, to May MacDonald Hope, pianist, in appreciation of the latter's assistance at a recent concert of Miss Dillon's compositions. . . . "So many, many people have spoken to me of your beautiful playing of the preludes which lent such a great deal to the artistic balance of the program that I am really more grateful to you than I can tell you. Your work is so big and strong—just what my writing craves in its interpretation and I assure you I have heard my music played well only about twice in my life—both times by May MacDonald Hope."

Miss Dillon's work is particularly notable by its large-

ness. Its melody is big, strong melody, and the technical construction interesting to the pianist who possesses a big, broad technic. One of the most astonishing features of this concert devoted to Miss Dillon's compositions was the reception accorded her work by the press critics of the city's dailies. This reception was not adverse, it was simply negligible. Considering the number of composers in this city who are making a bid for recognition, and the fact that very, very few of them are even technically equipped to an extent that entitles them to be classed as real composers at all, it seems a pity that the critics are unable to distinguish between Miss Dillon's work and the work of these others. Miss Dillon has a masterly technic which renders her work, from this viewpoint, beyond criticism. She also has a real wealth of invention of a very high order, and the combination gives her music a real value.

## From the Los Angeles Times

The following gem of local criticism appeared in the Los Angeles Times anent the Debussy sonata for cello and piano:

"The serenade movement is and it isn't; it is, because it tum-tums, and it isn't, because it doesn't teedle-tum-tum while it is tum-tumming, which is the only way I can express this nut stuff."

## Operatic Selections in Concert

The Los Angeles English Opera Company, De Pasquali, manager; Lebegott, conductor; assisted by a number of soloists, gave a series of operatic selections in concert form at Clune's Auditorium on March 18 for the benefit of Jewish war sufferers. The work was excellent and,

## Pianist

LEVITZKI

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judging by this, the season soon to be given by this company should be a success. Care should be taken, however, by the managers in the selection of soloists, for some of those heard on this occasion were entirely inadequate and quite impossible in real grand opera. F. P.

## Tollefsens Score a Success

The Tollefsens received a veritable ovation at their recent concert at the Washington Irving High School, New York, given under the auspices of the People's Symphony Auxiliary Club. An audience taxing the seating capacity of the spacious building was on hand to greet the artists. The main work of the evening was the trio in G major, by Leon Boellmann, which made such a favorable impression when the Tollefsens played it at their own concert in Aeolian Hall, in February. So insistent was the applause after the elfin like scherzo, that it had to be repeated. When the composition was finally ended they were recalled seven times.

The Tollefsens played a re-engagement at Vassar College, March 21, having given a concert there last November. They also appeared in concert before the Scottish Rite Masonic bodies of Brooklyn (of which Mr. Tollefsen is a member, being a thirty-second degree Mason), and at the Aurora Grata Cathedral, March 25, when they played the trio in A minor, by Tchaikowsky. April 2, "Composers' Night," they play for the Bohemian Club, at Luchow's, New York.

## Hochstein Kept Busy

David Hochstein, the distinguished young American violinist, has been in New York during the past two weeks, and has been kept busy fulfilling his many engagements in the metropolis. Among them were appearances at the Lotos Club, March 21, and at the Sunday evening concert at the Metropolitan Opera House, March 25, besides at several private affairs.

## "Not Enough Sandby" at Philadelphia Recital

Novelty and freshness were the keynotes of the cello recital which Herman Sandby, the Danish cellist-composer, gave at Witherspoon Hall, Philadelphia. There were five compositions marked "first time," one of them being Popper's "Requiem" for three cellos. Two especially interesting numbers were Tchaikowsky's "Nur wer die Sehnsucht Kennt" and Palmgren's "The Swan," both of which were Mr. Sandby's own arrangements. The recital "had just one defect—there wasn't enough Sandby," declared the Philadelphia Evening Ledger, also stating that the program contained "none of the remarkable folk music of Scandinavian origin which Mr. Sandby has cleverly and feelingly transcribed for his cello, and it contained none of the more ambitious of his compositions, the fruits of his creative genius," a fact which was to be regretted. The same paper also spoke of this recital as "glorious," and declared "his playing took on surprising hues of mellow feeling, unexpected softnesses of sympathy and a fine and satisfying sense of communion absolute with his hearers." Other Philadelphia papers accorded him equally enthusiastic praise. Said the Press in part, "Sandby's arrangement of Palmgren's 'Swan' was the artistic feature of the evening. Sandby is famous in two continents for a cantabile which approaches the human voice in richness and sweetness, and in this entrancing composition he attains the summit of this branch of the art." The Press sums up the recital as "a musical triumph," and this expression is verified by the Evening Star, which stated that "the soloist's mastery of technical impossibilities, his authority and command of his instrument in all phases, and the intelligence and illuminating character of his interpretation marked his playing as that of one at the very head of his profession. It is doubtful if he ever played better and it is to be hoped he will return soon." His audience evidently shared this opinion, for Mr. Sandby had to repeat four of the numbers and give several encores and even then his hearers were loath to have him go.

## New Cleveland Conservatory Has Been Founded

The Hruby Conservatory of Music, a comparatively new institution in Cleveland, was founded and endowed (\$25,000) by Dr. J. V. Kofron. The school is under the supervision of the Hruby family, and instruction is given in all branches of musical study, including orchestral practice. An arrangement has been made whereby students not financially in a position to undertake the expense of such a course are permitted to enjoy all the privileges of the school gratis. The length of time required to complete the course of study depends entirely upon the ability of the student. Teachers' certificates, diplomas, golden medals and pins are awarded to graduates.

## Marguerite Buckler on Her Ranch

Marguerite Buckler, the charming soprano of the Chicago Opera Association, is at present on her ranch on the border, recovering from an attack of gripe. She was obliged to cancel all her concert engagements during the months of February and March, when she was engaged to sing for the St. Cecilia Club in Grand Rapids, Mich., and all principal cities on the coast. Miss Buckler will remain in the West until fully recovered, so as to be able to undertake her fall tour and the second season with the Chicago Opera Association, of which she was one of Maestro Campanini's most valued sopranos.

## Harold Land's Engagements

Following are a few of Harold Land's engagements for March and April: St. John's Church, Yonkers, March 25, in "Seven Last Words" (Dubois); St. Thomas' Church, New York, March 28, in "Stabat Mater" (Dvorák); April 1, in "Message From the Cross" (MacFarlane); Forest Hill Presbyterian Church, Newark, April 1 (evening), special mass service; St. Thomas' Church, Mamaroneck, April 5, in "Message From the Cross" (MacFarlane); Bethany Presbyterian Church, Trenton, April 8, in Roger's "Easter Cantata."

## Bispham With Home Music Club

Friday evening, March 23, was "David Bispham Night" at the Home Music Club, New York, and a most enthusiastic audience testified to the popularity of this splendid artist. Mr. Bispham presented a program of a dozen songs, each of which he prefaced with an explanatory introduction which added greatly to the interest. Especially enjoyable was his singing of "The Seven Ages of Man," music by Henry Holden Huss to words of Shakespeare. Mr. Bispham's plea for opera in English had a strong argument in his splendid work.

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### Daniel Jones Gives Five Programs

Under the auspices of the Strassberger Conservatory of Music, St. Louis, Daniel Jones, the Welsh pianist and composer, gave five programs of the master piano composers on five successive weeks, each program being devoted to a single composer. The composers were Brahms, Beethoven, Schumann, Chopin and Liszt. This ambitious project was carried out with surprising virility and art. The austere classicism of Brahms, the dramatic intensity of Beethoven, the romanticism of Schumann, the sentimentalism of Chopin, the poetry and sheer virtuosity of Liszt, a pianist must indeed be versatile to play successfully such diverse styles and conceptions.

Without going into details about the programs, some idea of the undertaking may be had when we consider that of Brahms there were, among other things, the theme from Handel with its thirty-five variations, and the sonata, op. 5, of Beethoven (second recital), four great sonatas; of Schumann, a sonata, the "Kinderszenen" and the "Carnival"; of Chopin, a sonata, the big fantasia, op. 49, and many smaller numbers; of Liszt (fifth and final concert), the "Années de Pèlerinage," "Ricordanza" and others.

Daniel Jones has an almost impeccable technic. His years of schooling under some of the great masters in Europe, among whom are Albert Jonas and Hugo Kaun, were not in vain. But more than technic, he has poetry and a deep insight into music of whatever style.

Director Strassberger projected this series for educational purposes. The public, invited free of charge, showed its appreciation of the privilege to hear and compare some of the greatest works written for the piano.

### Dudley Buck Pupils in "An Hour of Music"

An hour of music with the pupils of Dudley Buck was enjoyed by lovers of the best in music, who were present in large numbers, at his Aeolian Hall Studios, on March 30. The program was given by Ida Dawson, soprano; Josephine Ripner, contralto; Elbridge Sanchez, tenor, and Mark Andrews, bass, with Elsie T. Cowen, at the piano.

Mrs. Dawson's singing of "Qual fiamma aveai nel guardo" from "Pagliacci" (Leoncavallo) was much enjoyed, her work evidencing the excellent and thorough training which is characteristic of Buck pupils. Josephine Ripner is a contralto with a very rich, full voice, and genuinely artistic interpretative ability. She sang three solos in fine style. Elbridge Sanchez has an excellent voice, much temperament, and gives evidence of becoming a successful artist. Mr. Andrews is a young singer with a remarkable voice. The very fine rendition of "Aufenthalt," which he gave delighted his hearers. "The Morning of the Year," song cycle for four solo voices by Charles Wakefield Cadman, was splendidly sung by all. Miss Cowen's work at the piano, especially in the Cadman

cycle, is worthy of special commendation, being marked by sympathetic insight and the proper subordination of self.

### Anderson Management Presents Dicie Howell

Dicie Howell, lyric soprano, is one of the most attractive singers on the concert stage. She combines a beautiful voice, thorough musical equipment, charming stage appearance and an attitude for serious work. Born in North



DICIE HOWELL,  
Soprano.

Carolina and graduated from Salem College in 1915, Miss Howell decided on a musical career, came to New York for further study and soon obtained a church choir position previously held by Anna Case and Marie Kaiser.

The large number of small concert engagements filled by Miss Howell have been so successful as to justify reaching out for bigger ones. Dr. Arthur Mees recognized Miss

Howell's qualifications and engaged her for a concert of the Newark (N. J.) Orpheus Club. Huntington Woodman is another well known musician who, finding her to be unusually gifted, as engaged her for the Woodman Choral Society concert to be given soon.

### Helen Halter, Garrigue-Mott Pupil, Engaged for Rainy Day Club Concert

Helen Halter, dramatic soprano, was engaged to sing for the Rainy Day Club of America, at Hotel Astor, New York, Wednesday afternoon, April 4, with Elsa Deremaux, at the piano. This engagement arose from an appearance of Mrs. Halter at the New York studios of Pierre Tartoué, the noted portrait painter, 6 East Forty-sixth street, March 28. At that time Mrs. Halter sang Debussy, Hûe and Charpentier songs, a group of Old Irish, and one by American composers, Florence Turner Maley, Margaret McKinney McAllister, Gilbert, Lieurance and Halsey. Arthur Leonard was at the piano.

Mrs. Halter is a pupil of the well known New York vocal teacher, Alice Garrigue-Mott. Her voice is full, brilliant and mellow. There is sweet quality in climax phrases, as well as in the delicate pianissimo.

She is soprano soloist at the Hillside Avenue Presbyterian Church, Orange, N. J.

### Frieda Hempel Stirs Boston Audience

Frieda Hempel, the distinguished soprano of the Metropolitan Opera Company, with Coenraad Van Bos, as accompanist, gave a recital in Symphony Hall, Boston, Mass., on the afternoon of March 25. Except for occasional operatic performances, this was her first visit to Boston for several years, and she attracted a goodly and animated



Photo by Ira L. Hill's Studio, New York.  
FRIEDA HEMPEL.

audience. The program was varied and interesting, including selections from the Lieder, operatic numbers and a few songs of lighter character. In the familiar music of Beethoven, Brahms, Schubert and Schumann, in Wolf's "Mouse Trap" and in Pfitzner's "Gretel," her singing was delightful and womanly. Her voice is smooth, brilliant and of rarely beautiful quality. She has skill in coloratura, as instanced by Bellini's elaborate "Casta Diva," but is no less accomplished in the Lieder, in which her interpretations are peculiarly sympathetic. The arrangement of Strauss' popular waltz, which terminated the program, was sung with sparkling abandon.

### Hageman Knows What Busy Really Means

One hears often of a musician having a busy week, and the expression can be used honestly in its most intensive sense in the case of the past week as far as Richard Hageman is concerned. On Sunday evening he directed the usual weekly concert of the Metropolitan. Monday he was the accompanist for Florence Seligman. Tuesday he played for the song recital of Gabrielle Gills. Thursday, at the Metropolitan, he directed excerpts from "Haensel and Gretel" at the special matinee performance and in the evening accompanied Frank Pollock, tenor, at the Ritz. Friday found him at the piano to accompany George Hamlin and Saturday he was again busy in the role of accompanist, this time for Sophie Braslau. Lucky for Mr. Hageman that there are no more days in a week!

## SPALDING TRIUMPHS IN SAN FRANCISCO

From San Francisco Chronicle, Monday, March 19, 1917. (This is only ONE of many such criticisms)

### Spalding an Artist, but His Name, Perhaps, Is Handicap

Nothing the Matter With His Musicianship, but Foreign Cognomen Might Draw Bigger Audiences

By WALTER ANTHONY

If Albert Spalding were not such a forthright person and, like Richard Martin, called himself by a foreign name, he might get along better. Albert Spalding is a musician and a violinist. There are but three men who pull the bow over strings and wave vibrations into this writer's ears who are as good or better, and the difference in any event is slight.

Fritz Kreisler has a bit of power to add to the tone of Spalding, Mischa Elman has a sensuous or passionate quality that not even Kreisler can achieve, and Ysaye is, as we all know, the master of them all—when he is in form.

There were moments yesterday afternoon at the Columbia Theater, when I could shut my eyes and imagine that it was Kreisler who was pulling beauty from the strings, only I preferred to keep my eyes open and observe the direct and puissant manner of Spalding.

#### HYPOCRISY IN MUSIC

I suspect that there is still a great deal of hypocrisy in music and a great deal of reliance, on the part of audiences, on the fame which is brought from abroad. A fiddler of the name of Z—y would have been "applauded to the echo," as critics would say, for the performance that Spalding gave of Tartini's "The Devil's Trill." There was as much emotion as an Elman would pull, there was a Kreisler touch of tenderness, and there was that which Elman would like to

have—an intellectual concept of the composition as an entirety.

#### HAS GIFT OF SONG

I am not trying to make out a case for Spalding. I am merely trying to persuade you to hear him. He has the gift of song. His sense of intonation is so splendid that it never deserts him in the most complicated passage, wherein he plays on two strings at once, and makes the piano which follows him seem pale and colorless with its tempered scale.

He has a passion for truthfulness in pitch, but he doesn't play the violin like a piano tuner. He plays like one gifted of the gods and in a forthright manner in which there is no shaking of locks nor any mannerisms. He proclaims the American who is willing to permit his music to stand on its own merits, without bringing to its presentation the eccentricities of the genius of a De Pachmann.

#### SPALDING'S TONE

So far as technical equipment goes, Spalding is competent to play anything; but the quality which makes his music worth while is the sincerity and the loveliness of his tone. It lacks something in vehemence. That is an Anglo-Saxon fault. He seems sometimes to be loath to "let himself go" and tear to tatters a passionate phrase; but the compensation is found in the steady beauty of his music, its perfection, its sentiment and its loveliness.

Geo. E. Brown,  
Business Manager

STEINWAY PIANO  
1439 AEOLIAN HALL

André Benoist,  
Accompanist



## Alice Nielsen in Light Opera

(Continued from page 5.)

queen of comic opera in this country. According to recent announcement, Miss Nielsen now has been beguiled into returning to her first love, and last week she signed a contract with the firm of Comstock and Gest, to return to light opera next season in a musical version of David Belasco's famous play, "Sweet Kitty Bellairs." The opera version is to be called "Kitty, Darling." The music will be written by Rudolph Friml, and the libretto adapted from Mr. Belasco's play by Bolton and Wodehouse.

It should be good news to the entire musical world to learn that so important a grand opera and concert singer as Miss Nielsen has been acquired for the field of light opera, a field much neglected of recent years as far as good singing was concerned. Most of the comic-opera prima donnas of the past decade or two were dancers and soubrettes, rather than vocalists and actresses. With her beautiful voice, histrionic gifts, charming personality, and well trained musicianship, Miss Nielsen will bring to comic opera a lustre which perhaps it has not known since the days when she first abandoned it in order to answer the call for the grand opera career. It is understood that before she starts in the new piece, Miss Nielsen will fill all the concert engagements for which she has contracted.

## Mary Jordan With New York Lotus Club

Mary Jordan, contralto, who made such a favorable and lasting impression on the occasion of her New York recital at Aeolian Hall recently, is very much in demand. On March 21 she was one of the soloists of the concert given on Ladies' Day by the Lotus Club, New York. The other soloists were Ethel Leginska, pianist; Vernon Stiles, tenor, and David Hochstein, violinist. Miss Jordan was heard in an aria from Verdi's "Don Carlos" and a group of songs composed of Burleigh's "In the Wood of Fin-

vara," dedicated to Miss Jordan; Florence Pan Gere's "I am the Wind," Carl Deis' "Come Down to Kew" and Frank Bibb's "Rondel of Spring." Miss Jordan sang all her selections delightfully, displaying to advantage her beautiful contralto voice. She was heartily applauded and graciously responded with several encores.

On the evening of April 25, at Carnegie Hall, Miss Jordan will sing "Samson and Dalilah" with the Columbia University Chorus, Professor Walter Henry Hall, conducting.

## MUSICAL COURIER READERS

## Where Are the Librettists?

227 Riverside Drive, New York City, 1  
March 29, 1917.

The Editor, Musical Courier:

Will you kindly put me in touch with a librettist?—according to your very efficient means, and your most praiseworthy announcement expressing your willingness so to do, in the current issue of your paper.

For, in these many years, I have sought in vain for a text which would appeal suitably to my ideas of an American opera (whatever that is or may become); many have I read but not one which would laud this land of ours as I should wish to set it down in tone (I).

Many also have I read, and re-read, nearly all of which have had to do with everywhere else except our own land and ideals. If I can find a text which breathes the spirit of the land like Whitman's "Song of America," I shall not sleep till the curtain has gone down on the last scene. However, it does not have to be alone that, but must entirely eschew the Greek mythology, philosophies, and 'ologies of interest to only those who seek their recreation, amusement, and other intellectual food outside the tonal art, exclusively. Dramatic? yes; intrigues? certainly; scandal? a plenty; yes; love? to be sure; murder? all one wishes of it; in fact, all the strengths and weaknesses to which we are heirs, but let them be ours, not borrowed from Europe. We have enough of our own in this connection, and most all of them are original sins with us. I am spoiling for such a libretto!

Very sincerely yours,  
(Signed) MORTIMER WILSON.

## Soder-Hueck Singer Enters

## New Church Engagement

Elsie Lovell, contralto, has been engaged as soloist for the Washington Heights Baptist Church, 145th street, New York. Miss Lovell, the possessor of a beautiful, rich contralto voice, has been soloist for the past six years at the Snug Harbor Church, Staten Island. During the past few seasons she has become quite well known for the splendid work she has done in the concert and oratorio fields. Miss Lovell received her voice training at the Soder-Hueck vocal studios, New York.

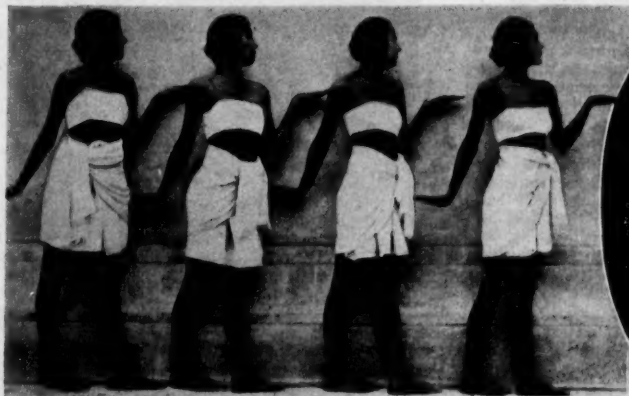
## Another Witherspoon Pupil

## Succeeds Florence Hinkle

Florence Hinkle-Witherspoon has resigned her position as soprano soloist at the West End Collegiate Church, New York, one of the most important positions of its kind in the metropolis. She is a pupil of Herbert Witherspoon, the well known teacher and singer, and another pupil of Mr. Witherspoon, Olive Kline, will succeed her. Miss Kline has a voice of exceptionally lovely quality, which she uses with the consummate art which characterizes the work of those who study with this pedagogue.

## Boice Summer Term

Mrs. Henry Smock Boice and Susan Smock Boice announce a summer term in their studios. Many students of last summer have applied for instruction during this period, so these expert voice teachers will give up certain days of the vacation period for the special purpose. Leading singers, in concert, opera and church are their pupils and these have spread their reputations to far regions.



## MARION MORGAN

By J. G. ATCHESON.

IF THE impressions of a Daily Californian reporter are correct, Marion Morgan is still a teacher—a teacher with a message. Her message is "art for art's sake," and she gives it to the world in the buoyancy of youth, the psychology of stage settings and the beauty of rhythm in her act which will be offered to the university public in the Greek Theater tomorrow noon.

One would expect to find Miss Morgan, especially if he did not know that she had been an instructor in the university summer school, the embodiment of the popular conception of the vaudeville barefoot dancer. But yesterday, while being interviewed, instead of smoking in her dressing room with stage finery scattered about the floor while the maid put the finishing touches to her hair, she was walking up and down the stage behind the scenes directing her dancers. And afterward in the little barren cubby hole she seemed more like a teacher than ever. If it hadn't been for the banging of ragtime, the whistles of the stage manager and the unconventional "quick change artists" darting about it would have been almost like a seminar in aesthetics. She was plainly dressed and had a mothering look in her eyes that tokened good for "her girls," as she called them, some of whom were her pupils in the manual arts high school of Los Angeles when the little "professional" was instructor in physical education there. And the girls, too, that had finished their part in the act, and "changed" did not look the part. Simple, unpretentious and very reserved they were.

In staging what newspaper critics would call "the most daring act in vaudeville," Miss Morgan is trying, and succeeding, in making people who come to see pretty girls "doing the Greek" go away remembering the art of her production.

"Art," she said, "is what I am after; I am only a teacher and my girls are just my dancing students. To rightly interpret art one must have a good knowledge of history, music and mythology. Most people cannot appreciate art because they have not the knowledge. I know that my act is dreadfully misinterpreted sometimes by the man in the gallery."

## WOULD TEACH DANCING IN COLLEGE.

"If aesthetic dancing could be taught in universities as art, I would certainly advocate it. It is a splendid training morally, mentally and physically. Just watch those girls," and she nodded toward the stage, where a group was evidently performing a terpsichorean endurance test. "That takes good physical condition. A mind that can truly appreciate and love the beautiful has a hard time thinking wrong thoughts."

Miss Morgan has found it difficult conveying her message through the medium of the vaudeville stage, and she is planning another greater, and she says, better, act if that were possible. It will not be vaudeville, but strictly an opera house feature with a symphony orchestra, and she and her company plan to tour the world if the war stops.

"It will be splendid training for the girls," she remarked as a couple of her dancers entered the room, and it was easy to tell by her way of addressing them that she was not only their teacher but their friend.

"University audiences see the art in my work," she continued. "Wherever I have presented my act before them they were very appreciative. I am still a Californian and hope that I shall have a big crowd for my girls." She will.—The Daily Californian, March 14, 1917.

MARION MORGAN'S classic dancers occupied the stage at the Hearst Greek Theatre, University of California, from 12:40 to 1 o'clock yesterday, presenting to the students and a great many others the pretty lessons of Miss Morgan's historical Roman ballet.

About 6,000 persons had gathered in the auditorium, with the students massed close up to the stage.

Without the scenery and lighting effects devised by Livingston Platt for the splendidly effective vaudeville production and with only the piano in lieu of an orchestra, the dancers seemed even more classic than on the Orpheum stage, the simplicity merely adding to the exquisite character of their performances.

## IS STORY OF YOUTH

There may not have been a great deal of definite history in the story of the ballet, though much historical thought belongs to it; yet the lesson was absorbed with eagerness, and the fourteen graceful dancers were rewarded with cheers.

The story is of a Roman youth who returns victorious from the games, just as the Berkeley students return from the football field—sometimes. He is greeted by his sister and her companions, quite in the modern way. A dance is begun in celebration of the victories, but it is different from the dances of nowadays, and the youth, attended by his slaves, proceeds to the temple. Self-confident, the youth, while offering thanks, presumes

6,000 WITNESS  
ROMAN BALLETMorgan Dancers at Hearst  
Greek Theatre Delight Big  
Throng With Interpretations

By THOMAS NUNAN

too much on his own importance, which again shows the long continuance of certain strains in human nature, and as he fails to properly respect the high priestess the gods strike him dead.

The dances were performed in a most delightful way, and nowhere in the world could be found interpreters more beautiful than those selected and trained by Miss Morgan.

## ARE CALIFORNIA GIRLS

One of the girls in Miss Morgan's company is a graduate of the Berkeley High School. All are Californians, and after the performance the dancers and their friends held a sort of reunion.

Miss Morgan is working out plans for an organization of from fifty to 100 dancers and a complete symphony orchestra with which to make a concert tour of the world.

"I hope to begin touring the United States next fall," she said, "and will visit other countries after the war."

Her tour of the Orpheum Circuit includes the principal cities. The San Francisco engagement, which was notably successful, was extended to three weeks without change of program—something almost unprecedented in present-day vaudeville.

Beginning in 1910 and continuing four years, Miss Morgan, formerly of the Manual Arts High School, Los Angeles, directed the physical education work in the Summer School of the University of California.—San Francisco Examiner, March 16, 1917.

Tour Under Personal Management of **MARION MORGAN** 336 West 58th Street, New York City



## ALBERT SPALDING— AMERICAN VIOLINIST

By Maurice Lombard in the National Magazine  
Reprinted by Permission

The last strains of the first number of a memorable concert in Boston had scarcely died away when I felt impelled to shout "Hurrah!" for I recognized in the young man before me the greatest American violinist. Albert Spalding has blazed the path for American genius, and has already taken his rank with Kreisler, Ysaye and Elman. This is not the verdict of enthusiastic or partial countrymen—it is the judgment of that international, universal court that never yields a jot or tittle from unerring appreciation of genius.

In the green room after the performance, with his black hair combed back—not unlike young men in the business world—free from affectation or airs, simple and natural in manner, he was greeted by enthusiastic admirers, who were loath to leave the atmosphere which his music had created.

"Music has been the ruling passion of my life since I was a toddler," he said, in response to a chorus of inquiries. "It seemed that I could never get enough."

"My family are all musical, so I suppose it is only natural that I should be a musician. Since I was seven years old I have had a violin and bow in my hand. I never had any idea of doing anything else. I can't conceive of myself in any other occupation. My life has been one direct line of purpose. Nothing else occupied my thoughts but my violin, and I am glad of it. I do not regret a moment of the past, for at last I am realizing my ambition."

"My violin is a very famous one. It is a Guarnerius del Gesu, and is nearly two hundred years old and beautifully preserved. It has both the mellowness of age and the fresh tone of a young violin. Sometimes this old violin actually surprises me. I get to wondering where the beauty comes from. It seems so wonderful and it is wonderful to think of the music that sleeps in a violin."

To the violinist, however, the most precious instrument in his possession is a half-size "Unknown," costing the princely sum of four dollars, on which he first learned to play "Yankee Doodle." This was the first piece he learned to play—early in life evincing that patriotic spirit which has been so characteristic of his entire career. Today his little "fiddle" is a priceless treasure, and regarded by Mr. Spalding as too valuable to carry about.

"I will never forget the morning my little fiddle occupied the most prominent place on the Christmas tree," he says. He was then living in Italy, and when his first music teacher asked him what tune he wanted to learn first of all he promptly replied "Yankee Doodle."

Albert Spalding, like a typical American, is an athlete; he is a tennis player and an expert swimmer; in other words, he is a modern artist; no long hair, no flowing tie, none of the usual "tricks." Quite natural it is that Americans should take the same pride in Albert Spalding that Europeans do in their virtuosi. Still, it is only recently that he has received more than passing recognition at the hands of his countrymen. Now, as though to atone for past delinquency, they have been more than enthusiastic in their appreciation of his artistic achievements.

The versatility of Albert Spalding is almost incredible. Frequently there are men of several talents, all giving promise, but none developed beyond mediocrity. But Spalding, besides being one of the four greatest violinists of his time, is an accomplished pianist and a baritone singer. And now comes the secret of his splendid stage

presence, that perfect poise, that ease which marks him as a master before he touches bow to string.

While he was studying in Paris he used to "go on" as a super, if nothing better offered, at the Comedie Francaise, for he reasoned that this experience would rid him of self-consciousness or the million other things which prevent the artist from being at his best before his audience.

"There is no such thing as a 'low brow' audience," declares Albert Spalding. "When a concert or recital is a failure, the fault lies not with the audience, which couldn't understand what the performer was trying to say, but with the performer because he couldn't communicate his meaning to his hearers." The art of communication Mr. Spalding possesses to an unusual degree, so he speaks with authority.

I realized he had strong convictions on this subject, so I asked him why, in his opinion, the majority of people—in this country at least—seemed to prefer light and frothy music.

"I do not believe it is because, as a rule, they are too light-minded," he answered. "People have been made actually afraid of music by being told, over and over again, that it is a matter of extreme culture. They have been told that Bach is complex, intricate and high brow, so Bach on a program strikes them with terror. But I know that the greater the composition the greater the response it will evoke from any average audience—provided only that it is well done."

In Mr. Spalding's opinion, too much attention is given to interpretation—so much, in fact, that the composition itself receives secondary consideration. "The interpreter's ideas," he insists, "must always be subordinate to the composer's. His highest function is to reproduce what the composer says. Take, for example, a performance of the Bach chaconne or of any of the great violin concertos. The important consideration is not what this or that artist does with the work; it is how this or that phase of the writer's thought is realized."

On technic, also, he holds positive and illuminating ideas. "My candid opinion about technic is that it is just the same today as it was two hundred years ago. I can hardly see where essential innovation has come into violin playing since the six sonatas of Bach were written. Whoever can play those works is fully equipped to undertake any modern piece. I can think of only one man who has added anything to the scope of violin execution in the last one hundred years, and that is Paganini."

Among his own compositions is the Suite in C, which has been performed in New York and Boston with great success. Having heard some discussion of this piece, and not a little protest from some friends who are constitutionally opposed to anything new, I asked him if he had really used the rhythm of the fox-trot in his compositions.

"The third movement, the vivace," he replied, "is the rhythm of the fox-trot, which is clear, though very elusive. My idea of applying the much-discussed fox-trot to serious composition is new, but it is the kind of thing composers have always done."

"Some of the syncopated rhythms of our modern American dances are complex and fascinating, though they are treated in an unimaginative and inartistic way in the music of dance halls and restaurants. They are a great source for a writer of concert music to draw from. They represent tremendous popular interest in new rhythmic forms."

"Rhythm in serious music has progressed but slightly in recent times—great names in composition of late have rather been associated with progress in harmony. The rhythms of Haydn, Mozart and Schubert are more complicated than those of Wagner, Strauss and Debussy. The re-entry of rhythm as a factor in chamber music and symphonic music will be important, especially, I believe, in the work of American composers. The fox-trot rhythm is

purely an American invention. It is of the soil, just as the tunes of Foster were. Its intermittent syncopation lends itself to humorous treatment, and I have written the third movement of my suite as a scherzo. The rhythm of the fox-trot has the breath of America in it." And Mr. Spalding, being fearlessly, youthfully American, immortalizes the dance which has set the country's toes a-tinkling.

There is a philosophy in this young man who has seen so much of the world, and his advice to ambitious young musicians is worth heeding. "There are two classes of people whom I would dissuade from entering the musical profession," he declares—"those who think they could not do without it and those who think all will be lost if they do not get to the top." For he frankly admits that luck figures enormously in the making of an artist's success. "To win great fame is often only a trick of fortune. There are many fine artists who never become famous, though they deserve it."

"Folksongs are the backbone of a country's music, because they are the simplest and sincerest form of expression of the people in melody and rhythm. Now simplicity is, in music (as it is in all else) of a two-fold nature. It serves as expression to people of primitive lives by necessity, and to people of complex lives it is the highest form of luxury, for it is clearly the result of a culture that has passed through the entire gamut of technical studies, which once acquired must be forgotten so as to leave the mind unclouded by the smoky machinery of education."

"Before Americans can hope to express their ideals and aspirations in songs that will endure, we must learn to have the courage to perceive beauty through the windows of our own temperament, rejecting as false the traditional field glasses with which countries of an older established art culture try to impose their will on us."

"In writing 'Alabama' and playing it in recital, together with classic works, I have tried to show my faith in the power of the much despised 'ragtime.' . . . In writing it my idea was not to give an effectively artistic violin composition, but to try and present with reverence and sincerity an American ideal expressed in American idioms."

### Wynne Pyle With the St. Louis Orchestra

One of the most signal successes scored this winter by Wynne Pyle, the lovely and gifted pianist, was won by her recently in St. Louis, where she was the soloist with the Symphony Orchestra, under the leadership of Max Zach. The St. Louis Republic spoke of Miss Pyle's "masterful technic" as being "warmed and illuminated by considerable temperament." After the Liszt E flat concerto Miss Pyle "received an ovation and deserved it," according to the same paper. The Daily Globe-Democrat commented on Miss Pyle's personality and appearance, and remarked that they stand her in good stead in creating an excellent impression before she begins to play. The rest of the criticism is devoted to enthusiastic admiration of Miss Pyle's digital facility and her generally brilliant performance.

### Annie Louise David in New York

Thursday afternoon, March 29, Annie Louise David was the soloist at the organ recital, given by Edward Shippen Barnes, at the Fifth Avenue Presbyterian Church, New York. On Saturday evening, April 7, she will appear with the New York Banks' Glee Club, at Carnegie Hall. Easter Sunday she will play in the morning at the Church of the Divine Paternity, Seventy-sixth street and Central Park West, and in the evening at the Fourth Presbyterian Church on West End avenue.



Loretta del Valle.



Albert Spalding.



Andre Benoist, Loretta del Valle and Albert Spalding.

AMERICAN ARTISTS IN HAVANA.



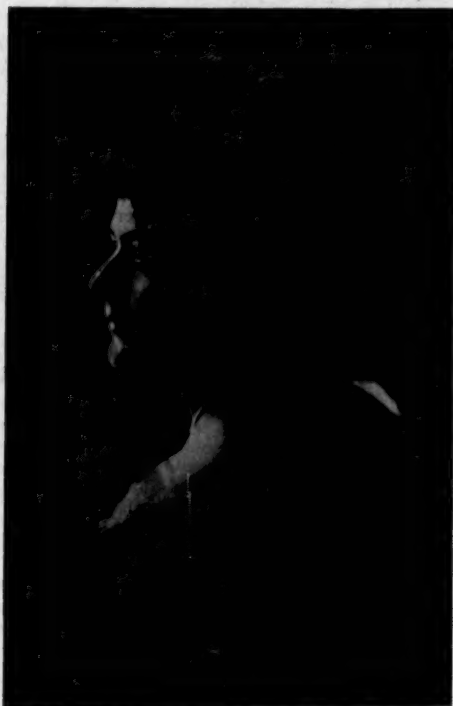
## ELIZABETH WOOD, CONTRALTO, A NEWCOMER TO NEW YORK

Her Repertoire Includes Arias From All the Oratorios  
and Songs in the Standard Languages

Elizabeth Wood, contralto, is a newcomer to the New York professional world. The writer has never heard Miss Wood sing, but only a few moments of conversation with her sufficed to convince that here was an artist who has far more than superficial vocal entertainment to offer. This conclusion was reached not by what Miss Wood said so much as through her convincing personality.

The singer is a tall, well poised woman of distinguished bearing. There is something in her kindly greeting and hesitancy to talk about herself and her work which reflects the refinement of generations of cultured ancestors—that indescribable something which is “to the manner born.” Miss Wood belongs to an old Louisiana family, and although her home is New Orleans one would never guess it, as there is nothing provincial in her speech or manner.

A sentence or two only, interchanged with Miss Wood, revealed the thinker, the person of clear perception and definite ideal. Mind is the motor impulse in her work, unquestionably. She believes, so to speak, in one-third teacher and two-thirds pupil, or to adapt an old phrase, the self made pupil; that it is for the pupil to work out her own salvation and to let her individuality be only developed



ELIZABETH WOOD,  
Contralto.

and directed by the right teacher through the medium of the voice. Miss Wood has been particularly fortunate in her teacher. From the beginning she has been satisfied that she was in the right hands. As to her vocal growth and development that has followed, for when not directly under his tutelage, Miss Wood has understood how to apply by herself his method.

“He would be surprised if he could hear how my voice has grown and developed since he last heard me,” observed Miss Wood to the writer; and I have never taken tone work with any one else.” At present she is coaching her repertoire. This includes the oratorios and songs in the standard languages for the concert and recital stage.

Although she has not been singing publicly for long, the contralto is known fairly well in the West and South.

Miss Wood believes evidently in “making haste slowly,” for as she laughingly said: “When people have said to me, ‘Why do you keep your light under a bushel?’ I have told them that I preferred to wait until I had a light to shine.” Another instance of “Preparedness.”

The New York contralto contingent should be greatly enriched by this artist of gentle birth, notable vocal gifts, who knows how to sound the individual note with artistic skill, mental alertness and poise.

## MINNA KAUFMANN RECAPTURES PHILADELPHIA

Soprano Appears in Concert With United States Marine Band

Several years ago, when Minna Kaufmann gave her recital in Philadelphia, one of the discriminating critics declared: “We must have this gifted singer here again, and soon.” Thursday afternoon, March 29, Mme. Kaufmann appeared as soloist with the United States Marine Band in the Egyptian Hall of John Wanamaker’s. This was one of the series of splendid concerts arranged for Wanamaker’s musical festival month, a feature of the season in the Quaker City. Many distinguished artists and the principal bands of the country were especially engaged for the closing week of the festival. The musical director of the band, William H. Santelmann, conducted the concert.

Mme. Kaufmann, accompanied by Ruth Emerson, of New

York, sang a group of songs and “Ah! fors e lui,” from Verdi’s “Traviata.” Her group included “Zueignung” (Strauss), “Si mes vers” (Hahn), “Yesterday and Today” (Spross), “One Golden Day” (Foster). As an encore she sang “The Rising Star,” by Rogers.

The singer was in superb voice. The purity of her method, refined style and versatility earned for her admiration from the knowing. Her reception was most cordial. The large auditorium was crowded to its full capacity.

Later in the spring Mme. Kaufmann is to give a joint recital in Binghamton, N. Y., with Anna Suszczynska, the Polish pianist.

## Alda Sings “Au Revoir” at Metropolitan

Frances Alda sang her season’s farewell at the Metropolitan Opera House on Friday evening, March 23, in the role of Mimi in “Bohème.” Mme. Alda sang splendidly and with her usual charming manner. It was greatly regretted by all that this was her last appearance this season in opera, but her appearance next year is being looked forward to with great interest. “As Mimi she is at her best and she sang in good voice and with her charm of manner,” remarked the New York Herald, and in the opinion of the Tribune, “Mme. Alda has never sung better or looked prettier than she did as Mimi.” Another example of the enthusiastic praise which her work on this occasion evoked is that of the American, which said: “As Mimi, Mme. Alda presents one of her most ingratiating portrayals and last night she more than lived up to the reputation she has made for herself in this role. Vocally in exceptionally fine condition, the much admired soprano sang her music not only with sheer beauty of tone but with emotional warmth and tenderness.”

## Scott to Sing in “Elijah” in Boston

The Handel and Haydn Society of Boston will have Henri Scott, basso of the Metropolitan Opera Company, in the title role of “Elijah” at its Easter concert next Sunday.

Mr. Scott will also sing this work with Walter Damrosch at the music festival at Greeley, Col., April 30.

His other April concert dates are: April 7, 9, 10, 26, 27. Mr. Scott’s success at Ravinia Park, Ill., last summer resulted in his re-engagement for the present season. In addition to the several roles he sang then he will appear for the first time as Escamillo in “Carmen” and Nilakanta in “Lakmé.”

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# MUSICAL COURIER

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## THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.  
 Devoted to the interests of the Piano Trade.

Music and war have nothing in common.

Easter eggs, Easter chimes, Easter anthems.

Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera, became an American citizen last week, after twenty-three years of residence here.

It is no secret that Margarete Matzenauer is versatile; not as versatile, however, as the New York Herald of March 28 would have us believe. That paper declares that Mme. Matzenauer is to sing the title role in "Parsifal" on April 6. She is cast for the part of Kundry.

The following is from the music department of a theatrical weekly:

And while we are writing about American composers this department—without the advantage of a musical education—thinks Ethelbert Nevins made a few European composers sit up and take notice when he established a new metre. Nothing more welcome on a concert program than Maidens All and Shepherds Fair. And his Lullaby and Narcissus! Real American music by an American college graduate and descendant of a New England pioneer.

Considering the high cost of white paper, why, oh why, did the gentleman—or possibly the lady—who conducts the department waste all that space in printing "without the advantage of a musical education?" It is sufficiently obvious without mention.

François Clément Théodore Dubois, the distinguished French organist and composer and director of the National Conservatory of Music at Paris, was born at Rosney (Marne) on August 24, 1837, so that he will be eighty years old on August 24 of this year. In France a number of celebrations are planned, including special performances of his works, in honor of the occasion. In America Dr. William C. Carl led off with a performance of Dubois' "Seven Last Words of Christ" on last Sunday at the old First Presbyterian Church, New York.

The Musical Courier, as has been stated many times before, is a musical paper, not a political paper; but it is first of all an American paper, American in its beliefs, principles, policies and personnel. From one end of the list to the other, there is not an employee who is not a native-born American citizen, with one exception, a Canadian. The Musical Courier, however, always has believed and will continue to believe that there is no political significance in the great masterpieces of music, irrespective of the country of their origin; nor will it join in the musico-political chauvinism which has been characteristic of some musical journals in the various belligerent countries.

German artists who are tarrying on these shores need have no fear of being detained in concentration camps. According to a ruling of Secretary of War Baker, there will be no internment of Germans now in America. He says that this decision will hold even in the event of war between this country and Germany.

Personally we should like to see a revival of Reginald de Koven's "Robin Hood" at the Metropolitan next season. No other work disputes with it its position as the premier American comic opera. Back in 1900 "The Mikado" filled the Metropolitan nightly for two weeks. "Die Fledermaus" has had its day there. So has "The Tales of Hoffman." Why not "Robin Hood"?

How the Abbé Prevost's figure of Manon dominates in French music can be judged from the fact that, besides Massenet's "Manon," regularly in the repertoire of the Opéra Comique, another one act piece of his "Le Portrait de Manon" was playing at the Teatre Gaieté Lyrique, the municipal opera house of Paris, while a comic opera, "La Petite Manon," was on at the Teatre Moncey.

The London Music News says that, instead of waiting to make bequests of his manuscript scores at his death, Alexander Glazounov has presented to the Moscow Conservatoire the manuscript drafts of his two preludes, the one in memory of Stasov, the other in memory of Rimsky-Korsakov; also his incidental music to Oscar Wilde's "Salome"—the introduction and "Salome's Dance"—and his "Pan Pipes," an arrangement for some incidental music.

In a recent issue of the MUSICAL COURIER the statement was made that the piano sonatas of MacDowell were unduly neglected, and Messrs. Paderewski, Bauer, Hofmann and Gabrilowitsch were reminded of the existence of those compositions. Since Harold Bauer was among the first of the pianists to play MacDowell's "Eroica" sonata, and did so frequently at his recitals, it is evident that his name should not have been included in the list given.

It was Artur Bodanzky who led "The Star Spangled Banner" in the great impromptu patriotic demonstration at the Metropolitan Opera last Monday evening. Bodanzky, an Austrian by birth, though he has been here less than two years, already has taken the necessary steps toward becoming an American citizen. This was not a sudden determination, made when it was apparent that war had become imminent, for Mr. Bodanzky told a member of the MUSICAL COURIER staff in the summer of 1916 of his intention to become an American citizen.

Signs point to the revival of comic opera—the genuine, old slangless, tuneful kind—in London, where a work called "Young England," the book by Basil Hood with music by G. H. Clutsam and Hubert Bath, is reported to have met with considerable success at Drury Lane. Basil Hood, the librettist, will be remembered as he who, after the death of Gilbert, became associated with Arthur Sullivan in one or two weeks, with anything but striking success. An English journal suggests that at the end of the war, judging by the success of "Young England," it probably would be distinctly to the advantage of young English composers to go in for this field and names Hubert Bath, Ivor Novello—son of Clara Novello-Davies—George Clutsam, John Crook, Edward German and James Glover, referring as well to the two Joneses, Sidney of the "Geisha," and Edward, not so well known.

How about more American singers for the Metropolitan Opera? The engagement of May Peterson and the reported engagement of Anna Fittiu—a report undoubtedly correct—mark a

step in the right direction. When the great patriotic demonstration at the Metropolitan on Monday evening of this week came, it found the sole American opera of the season, "The Canterbury Pilgrims," being sung by a cast made up principally of foreign singers. One of them, overcome by emotion, fainted on the stage. Most of them have proved themselves thoroughly capable in the roles assigned to them in this American opera. But are there no American singers for an American work just as capable as they? Most certainly there are.

The Musical News, London, must take the entire responsibility for the following paragraph from its issue of March 10:

Mrs. Kreiser thinks that the reason why marriages with artists often turn out unhappily, is because of the glamour of the footlights. In her own case, she says, she never heard Fritz play for six months after she met him, and she is of opinion that this had a great deal to do with making their married life so happy. We fancy we see her meaning, but it seems a bit uncomplimentary to the great artist's violinistic powers!

Upon which the only comment that can be made is in the words of "The Mikado":

"Oh, so happy!  
 Laughing, ha, ha!  
 Chaffing, ha, ha!  
 Nectar-quaffing, ha, ha, ha!  
 Ever joyous, ever gay."

## MORE THAN MERIT NECESSARY

When an author writes a very serious, learned, profound book he knows that he has a public to read it. If there are only one hundred readers in every big city and fewer still in the smaller places, he is nevertheless able to find a publisher. But the composer of an equally serious, learned, profound work for the symphony orchestra finds himself at once in trouble.

A symphony orchestra cannot scatter itself all over the world for the sake of a few hearers in each town who are able to understand and enjoy the great orchestral composition. A symphony orchestra, to be successful and therefore possible, must have an audience of at least 2,000. A serious, learned, profound orchestral composition might not attract 2,000 hearers in any one city throughout the land. It must consequently be set aside in favor of a work more attractive to the masses. It is for this reason that many really fine musical works are utter failures in public, however much they may be admired by musicians. Darwin's "Descent of Man" has been called by certain scientists the greatest book of the nineteenth century. Whether it is or not is of no concern to us at present. But we may be sure that there have been a thousand novels written since Darwin's great book appeared which have far surpassed Darwin's work each year as popular sellers. It paid to publish Darwin's work, nevertheless, for there were many readers throughout the world for it. It did not have to be played or performed in public before an audience of 2,000 admirers. If Schumann's ill fated opera "Genoveva" could be read like a book it might have an enduring reputation among select readers in every land. But no; it must attract a large audience in one place at a given hour to make possible an expensive production by a small army of singers and players and scene shifters. It does not attract a large audience, hence it is called a failure. As an opera it is undoubtedly a failure. But the same amount of art, fine feeling, animation, constructive ingenuity, put into a book to be read would possibly have made a permanent library volume. We know, of course, that Darwin's book is a work of science, whereas Schumann's opera is a work of art. The appeal cannot be the same for both works. But the great difference to which we refer at present is that the author's audience may be scattered and the composer's audience may not. That is the physical reason for so many musical failures. Bach's "Forty-eight" preludes and fugues do not require great audiences. They are successful in the same way that important scientific and philosophical books are successful. They require no crowded symphony hall, no vast opera house. They appeal most strongly to each individual student in his home and the audience for them is scattered all over the world.

What we have written here may do no good, and may not even be of interest. But it can certainly do no harm to point out that musical works which require great orchestras or large companies of singers can succeed only when they appeal to the general public, and to appeal to the public they must necessarily have the elements of popularity in them—that is to say, time, rhythm, clearness and emotional climaxes. Are we right?



# VARIATIONS

By the Editor-in-Chief

## Music in Cincinnati

It is an abiding joy for us to pay our periodical visit to Cincinnati in order to refresh acquaintance with the symphony orchestra and its conductor, Dr. Ernst Kunwald, to keep in touch with the activities of the two big music schools, to discuss past and future May Festival doings, and to meet the important progressive musicians and musical forces of the Ohio metropolis.

There is something musically solid about Cincinnati which always impresses the visitor from New York, where so much of the tonal manifestation is based upon extraneous factors and daily newspaper sensationalism.

Last week in Cincinnati no one asked us whether Geraldine Farrar really had wrapped herself in Old Glory and sung "The Star Spangled Banner"; whether we supposed John McCormack had paid cash for the new \$125,000 estate he purchased in Connecticut; whether some of the critics of New York were trying by attacks on the Philharmonic Society to keep a prospective donor from giving the organization a tremendous endowment gift; whether Wagner opera would be barred from the Metropolitan; whether Alma Gluck said that, had she a son, she would shoot him rather than see him go to war. And so forth, indefinitely and inanely.

On the other hand, we were encouraged by Cincinnati musical persons into discussions of municipal opera for that city; of Schönberg's "Pelleas and Melisande," played there recently; of Grainger's "Nuts" suite, and whether it was to be taken as sly sensationalism or sincere expression; of the difference, intellectually and emotionally, between the Raphael "Madonna" and that of Murillo (Mme. Bloomfield Zeisler siding with us in favor of the Paris picture and J. Herman Thuman and Dr. Fery Lulek championing the Dresden example); of the effect of prize competitions on American composers and compositions. And so forth, indefinitely and inspiringly.

## What Cincinnati Does

The early musical activity of Cincinnati, the residence there of Theodore Thomas and Frank van der Stucken, the inestimably refining and educational influences of the May Festival, always dignified and at times even severe in its programs, the constant and valuable work of the conservatory and the college, and, before all things, the great services rendered by the symphony orchestra for decades—all this has made Cincinnati a truly musical city in the sense that it has proper artistic perspective, a keen and cultivated taste, possesses more individual active musical ability among its middle class and wealthy population than any other American city, and has turned out as many important professional musicians (now active all over the United States) as New York, Boston, Chicago, Philadelphia or San Francisco. These facts are not new and we have told them before. However, they are significant enough to bear this repetition and others to come.

Cincinnati sets an example which, in artistic matters, makes places like Cleveland, Buffalo, Omaha, Kansas City, Detroit, Milwaukee and St. Paul look ridiculous by comparison.

## Kunwald and the Orchestra

We were fortunate enough to be present at the twelfth program (March 30 and 31) of the twenty-first home season of the Cincinnati Symphony Orchestra, and under Dr. Ernst Kunwald's serious and spirited guidance we listened to Mozart's overture, "Abduction from the Seraglio," Schubert's C major symphony, Rubinstein's D minor piano concerto and Berlioz's "King Lear" overture.

We mention Dr. Kunwald's serious leadership with designed emphasis, for seriousness and sincerity are the keystones of that conductor's artistic makeup. He is a musical savant in every meaning of that term, but his wide culture is strengthened with the milk of human and artistic experience in nearly all the civilized capitals of the world, and in consequence he exhibits none of the austerity of the mere pedant, but knows how to reach the hearts of his listeners as well as their minds. He has been of incalculable worth to musical Cincinnati, for not only has he furthered the skill and the musicianship

of its orchestra, but also he has nourished the love of the classics through his authoritative interpretations, he has lectured on musical topics to grown ups as well as to children, he has contributed to the highest musical causes on many occasions with his uncommonly fine piano playing, he has spread the best tonal gospel through the medium of his thoroughly informed pen, and, before all things, he has brought all classes of the Cincinnati population within the direct sphere of orchestral influence because of his kindly, approachable personality, his rare devotion to his post and to the city's interests, and his unfailing declaration and demonstration that symphonic music is not a luxury, not an amusement or social diversion of the rich, but a possession of the people, a right of the people, to be enjoyed by them, understood by them, and supported by them.

Dr. Kunwald believes in himself, in his orchestra and in Cincinnati. He believes that the time is not far distant when the generosity and public spirit of citizens like Mr. and Mrs. Charles P. Taft and other donors and guarantors will no longer be necessary to supply the large bulk of the funds necessary to operate the symphony orchestra. The steady annual increase in subscriptions for the regular concerts and the unvaryingly sold out houses for the "Pops" are the best evidences that Dr. Kunwald's optimistic prediction is not based only on his hope or wish.

## The Concert

Only a conductor and an orchestra of resource could do with a Mozart overture and a Schubert symphony what Dr. Kunwald and his men accomplished last week. They aroused such enthusiasm that the applause of the listeners after the symphony measured far above the customary courteous hand-clappings, and, following repeated personal recalls, Dr. Kunwald asked his men to rise in acknowledgment of the unusual demonstration.

The resourcefulness and versatility of the Cincinnati Symphony Orchestra were pointed out by us not long ago, when the organization gave its New York concert and created a furore with the "Domestica" of Strauss after preceding that tremendous composition with Beethoven's "Pastorale." We recognized again in Cincinnati the finished technical skill, the perfect ensemble training and the acute tonal perceptions of the Kunwald forces, and added to them we observed also an ebullient spirit and extreme lightness of touch in the dainty Mozart overture, graceful and fragrant as the Spring awakening outside. It was a tonal tidbit played with all the rhythmic preciseness, tonal gaiety and absolute technical accuracy without which no animated Mozart orchestral music ever is sounded properly.

## Interpreting Schubert.

Schubert's symphony in C major is not a composition in which one looks for original "readings," as its moods and its outlines are direct and unmistakable. It takes a peculiar sympathy and a romantic understanding, however, to reflect the Schubertian spirit of those moods and outlines. Dr. Kunwald possesses those qualities and as a result his interpretation was a deep satisfaction to the connoisseurs and a great delight to the lay listeners. In executive matters the leader gave especial attention to tonal balance and color adjustment between the various choirs, and he effected moments of beauty which were due as much to the performance as to the character of the symphony and its orchestration.

And that brings to mind certain changes which Dr. Kunwald made in the score, consisting of some instrumental additions, and several subtractions in the way of "cuts" skillfully selected. The latter were particularly welcome, as they reduced the famous "heavenly length" of the symphony to comfortable human proportions. The changes undertaken by Dr. Kunwald all were decided improvements, notably the deletions in the andante, and the tactful augmentation of trumpet passages. This habit of retouching old classical scores has grown general with modern conductors, and when the transformations are carried out as discreetly and effectively as those which Dr. Kunwald applied to Schubert, the habit is one to be commended, for some of the revered masterpieces of bygone days have accumulated a bit of dust and dented some of

their edges as they rumbled along the corridors of time.

A separate mention should be made of the splendid playing of the strings in the symphony, of the first trumpeter, the first oboe, and of all the band in the impetuous, rollicking scherzo. The finale had all the propulsiveness and exultation which Brahms used to admire so much in the composers and performers who possessed those rare powers. Dr. Kunwald ranks with the undeniably great Schubert interpreters, interpreters who sense and set forth that master's blending of gentleness and strength, sadness and sentiment, melody, mirth, and an ever present underlying majesty.

## Re-enter Berlioz

Berlioz's "King Lear" overture was a happy choice on the part of Dr. Kunwald. It is one of the much neglected Frenchman's rather unfamiliar works, but it is by no means one of his weaker ones. The piece has power, imagination, intensity, and is richly and sonorously scored. Like a true virtuoso orchestra, the Cincinnati players rose to their opportunities with eager response and achieved a warm blooded, colorful and convincing publication. All the brilliancies of Berlioz are in this "King Lear," even though it falls in his earlier period. The audience remained to signify its decided approval of the overture and of the playing.

## Bloomfield-Zeisler's Art

The soloist in the Rubinstein concerto was Fannie Bloomfield-Zeisler, and that fine fibered pianist and discriminative musician made her presentment a most telling one. She dwelt less on the display aspects of the concerto, but emphasized the more its lyric tunefulness, its heroic declamation and its scintillant humor. She was in her best form and her fingers flew as fast as ever, her tone was as soulful and her temperament as irresistible. Salvos of approbational noise finally induced her to add an encore, Chopin's A flat polonaise, delivered in martial, passionate, climacteric fashion. Mme. Bloomfield Zeisler is one of those pianists who represent the grand manner of a former day and combine it with the cerebral pianistic style of our own period. That is why she does not seem to grow old in life, in thought or on the keyboard.

## Retrospect

One left the concert with the sense of having attended a series of renderings completely worth while, in the compelling pianism of Mme. Bloomfield-Zeisler and the elevated work of Dr. Kunwald and his organization. He has welded that body into an instrument of noble ability, and Cincinnati is to be congratulated not only upon being able to hear such music at home, but also upon the fact that the city's high cultural standing is made known to all those localities where the Cincinnati Symphony Orchestra gives concerts during its tours. Those tours should extend over much wider territory.

## Municipal Opera?

Municipal opera was a thing spoken about repeatedly by several Cincinnati musicians and other musical enthusiasts. This ambitious feeling sprang not from any conviction that our country is "opera mad" (Cincinnati knows better than that) or from any especially striking success scored in Cincinnati recently by the Boston Opera, the San Carlo Opera or the Interstate, but only because the hopes of the community had been raised sky high by the two opera performances given there recently by the College of Music and the Conservatory of Music.

We arrived in Cincinnati hard on the heels of the Conservatory's "Tales of Hoffmann," and the town rang from end to end with praise for the singing, the staging, the acting, the conducting. Mr. Thumann's review in the Enquirer had it that the production "was shorn of practically every mark of amateurish endeavor and was given with the stamp and completeness of a professional undertaking." On every side that estimate was corroborated. Another press opinion, also confirmed unanimously to us, was this: "If a permanent opera is established in Cincinnati it will have had for its inspiration the performance given last night by the opera department of the Conservatory of Music, under the direction of Mr. Lyford, which took place in the presence of a brilliant company, crowded with members of the fashionable world. All the boxes were taken, and the auditorium, a background for an audience, was justly enthusiastic."

We heard praise from every tongue for Ralph Lyford, the young composer and conductor (for-



merly with the Boston Opera), who coached, staged and led the "Tales," and did a piece of work which made him one of the leading Cincinnati musical figures at a single bound. Mr. Lyford scored another and different sort of triumph recently when he won the N. F. M. C. composition prize for a piano concerto which is to be played at the Biennial in Birmingham end of April. About the performance of the "Tales" and the exploits of the individual singers more will be found in another column of this issue, contributed by our regular Cincinnati correspondent. No doubt the air of professionalism about the performance was helped by the employment of fifty players from the Cincinnati Symphony Orchestra, and the importation of the scenery and other stage equipment by means of a loan of their material from the Chicago Opera Company.

#### A Conservatory Visit

Following a call at the College, where Director Gantvoort was found overbusily engaged as usual, we paid our respects to the Misses Bertha and Wanda Bauer, at the Conservatory, who arranged that we and our fellow visitor, general representative Devries, participated in a little impromptu three minute getting together with the leading teachers. They had time to exchange only a few words with us, during which Minnie Tracey, Theodore Bohlmann, Pierre Tirindelli, Frederick S. Evans, Dr. Fery Lulek, Marcian Thalberg and Ralph Lyford spoke with enthusiasm of the fact that this is the fiftieth anniversary year of the Conservatory. Mr. Lyford was on the point of rehearsing his concerto with Myra Reed (a Thalberg pupil), who will play it at Birmingham, Ala., soon. Mr. Thalberg told us that he considers the Lyford concerto "one of the biggest works of the American school." Mr. Lyford, by the way, bears his new honors very modestly.

A few minutes were more than well spent at Dr. Fery Lulek's studio, where Inez Isenberg sang two songs and displayed excellent voice quality and control and correct interpretative instincts. She has had superior instruction and we wondered how Dr. Lulek could obtain such astonishing individual results, considering his large class of over eighty pupils.

In Minnie Tracey's studio we tarried long enough to listen to Emma Noe and Marguerite Hukill, who delivered "Faust" excerpts in a way that savored not a whit of amateurishness. Their coaching has been of the best and it was no surprise to us to be told that the young women sang for Cleofonte Campanini not long ago and were engaged on the spot by him for the Chicago Opera.

Bertha Bauer, the head of the conservatory, paid glowing tributes to her teachers, who, as she put it, have helped her make this the most successful season of the fifty years of activity of the Conservatory founded by her aunt. Even bigger plans are in prospect for the future of the institution. Miss Bauer is a wonderful business woman and a rare idealist—a combination typically American and invariably successful.

#### En Passant Notes

When passing the vicinity of Highland avenue, Cincinnati street car conductors call out, "Conservatory."

En route to New York, we encountered a troop train stopping at an Ohio station. We asked one of the troopers where his regiment was bound. "Search me," was the reply.

Tecla Vigna, urbane, courteous and bright as ever, was teaching a pupil when we called and had another one waiting. No wonder the elevator boy in the building directed us to what he called her "office" instead of her studio.

Grace G. Gardner is finishing the busiest season in her career, with the biggest class she ever has handled. Her studio is the most spacious we have seen for a long time and enables her to give opera séances there. In June, Miss Gardner will retire to her lovely summer home at Hillsboro, Ohio (about sixty miles from Cincinnati), where she intends to conduct a short vocal course during that month and July.

George Brown, manager of Albert Spalding, was at the Hotel Sinton, and reports a record season of engagements for his artist, with a similar prospect for 1917-18.

Mark Byron, the able and energetic concert manager of Cincinnati, also makes his headquarters at the Sinton. He has real enthusiasm about the city's achievements and prospects in a musical way. He

believes in developing home talent and has in mind a plan that will help considerably toward that end.

Dr. and Mrs. Kunwald had us to dinner at their home, where a very enjoyable, instructive and anecdotal evening was spent with the genial host and the amiable hostess, and Mme. Bloomfield-Zeissler, Mr. and Mrs. Louis Victor Saar, Dr. Fery Lulek, René Devries, Mr. and Mrs. J. Herman Thuman and Ruth Agnew, secretary of the Chicago Plan Commission. Mr. Thuman, by the way, is a red hot advocate of municipal opera, even though he manages the stagiones of many of the visiting opera companies in his home town.

Norbert Heerman, brother of the concertmaster of the orchestra, is a very talented painter. A visit to his studio revealed some interesting canvases, varied in style, full of fancy and skillful in execution.

It was with extreme regret, owing to travel plans, that we could not accept the invitation of Mr. and Mrs. Charles P. Taft to attend with them the unveiling of the Lincoln monument, by Barnard, at Lytle Park. A parade preceded the ceremony, and the Hon. William H. Taft made the chief address. The statue is the gift of Mr. and Mrs. C. P. Taft to the city of Cincinnati.

#### Musical Militarism

Friend Rupert Hughes, a captain in the Sixty-ninth Regiment, has been made, or is about to be made, the military censor of New York State, following his return from the Mexican border, where he patrolled and perspired for our country. There is no one better fitted for the responsible censorship post than Captain Hughes, even if he did begin his career as a music critic. Apropos, he should not overlook, in the dailies of this city, those music criticisms which seek to stir up racial hatreds by dwelling upon political matters outside the pale of tonal discussion and by verbal persecution of certain foreign artists who are attending quietly to their musical business here, and neither indulging in belligerent language nor bombshelling the critics who are hounding them. Our President, our Congress, our soldiers and our Federal police are able to attend efficiently to all war matters without amateur egging on. He who causes needless fear on the part of our citizens and incites them to unwarranted brutality toward innocent persons also is a traitor to his country.

#### Please Write

The attached encouraging missive is herewith acknowledged and due appreciation is registered:

March 30, 1917.

DEAR EDITOR—From the enclosed sentence (clipping from the MUSICAL COURIER), I take it Signor Casals is related to your own modest self (see my last communication): "Pablo Casals long ago admitted that he was the foremost cellist of the world."

Didn't you formerly hang out in Chicago? Perhaps you got some of your evidently thorough musical training under your uncle, Max Liebling. He was a fine musician.

Why don't you run a little more poetry in the magazine? There are some fine little gems which your artist readers would thoroughly appreciate. We can't have too much or too often of a good thing. See the anthology "High Tide" for some examples.

Your humor is refreshing. Keep it up, Leonard. Some day—perhaps, in June—we are coming to New York. Do you allow visitors to your editorial sanctum and publishing rooms? May we come? However, on second thought, we are a shy person, and perhaps had better preserve our non-de-plum-ity. However, we are light in coloring, five feet eight inches in height (we would be a good deal taller, if so much weren't turned up for our feet) so you will know us if you see us coming.

ALICE BLUE.

We have no objection to being placed in the same class with Casals, even though we are not bald. We did hang out in Chicago for several months in 1902; "hang out" is the proper expression for our useless and reprehensible activities during that period. Our correspondent is right about our thorough musical training. We have heard even Tschai-kowsky's "Iolanthe," and have met Andreas Hallén. Our late and much esteemed uncle was Emil; our paternal parent is Max. We run as much poetry as we dare in the MUSICAL COURIER. Our humor—but our correspondent has spoken.

#### Variationettes

The good, gray poet Whitman wrote: "I hear America singing"; he did not write: "I understand America singing." (With apologies to those native vocalists whose text projection is comprehensible.) Now that the pure food law is in force, let the new Congress pass a measure making pure diction obligatory on the part of those who sing in English.

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Regarding the Paderewski recital here last Saturday, the New York Sun says that "at times outlines

were lost in a thunderous mass of tone. But the voice was the voice of genius." That is a pretty example of euphemism. The Sun's description, boiled down to one word, might read, "pounding."

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M. B. H. turns up with this: "I heard again the rumor that Paderewski expects to be made king of Poland. Why? Is Caruso king of Italy? Was Melba queen of Australia? Did Norway ever have a royal ruler named Ibsen I? In the language of Gilbert and Sullivan: 'Pish-tush.'"

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Remembering what has been said by American newspapers (frequently and libelously) against English humor, we were not surprised to read in the New York Times last Sunday, under the caption of "Funniest Lines in New York Plays," the attached gem of screaming humor, quoted from "Miss Springtime," a comic opera:

"Did your grandfather (the old watchmaker of the village) leave you his property?"

"He did. But unfortunately all he had was a case of dollar watches. After I'd wound up his estate I had to go away for a complete rest."

\*\*\*

"I lull you to sleep" would be a fatal professional motto for a public performer, but it is used with impunity by Wessels, of Cincinnati, Ohio, who deals in brass bedsteads.

\*\*\*

During Elman's recent visit to New Orleans he was invited to lunch at the home of Harry Brunswick Loeb, impresario, poet, linguist and MUSICAL COURIER representative. On the way to Mr. Loeb's home he said to Elman: "I have asked to come there and play for you a young pianist whom I consider rather promising, and I should very much like to have your opinion of him." Mr. Loeb's report of the subsequent proceedings is as follows: "As we reached our destination, the soul-stirring strains of the imperishable 'Maiden's Prayer' sounded from the music room. The 'promising' pianist performed the work in atrocious fashion, with false notes, limping technic and horrible pedaling. Elman looked at me; I looked at him. The playing ended. 'Well?' I asked. 'Well,' answered Elman with forced politeness, 'he has a pretty good rhythm.' I led him to the music room, hidden from us by a curtain. I pulled it open. Elman gasped, shouted for joy, and fell into the arms of Leopold Godowsky. He was my 'promising pianist.'" To his other titles, therefore, Mr. Loeb may add that of successful practical joker—aided and abetted by Godowsky, himself of no mean whimsical fantasy.

\*\*\*

We are in receipt of a piano composition called "Wedding Chimes," a "realistic prelude, with bell effects." The work in a way anticipates our own contemplated realistic intermezzo, to be called "April Showers." It is to be played on wet keys, and with the left hand only. In his right hand the performer holds an open umbrella. His feet must be encased in galoshes.

\*\*\*

The winter musical season is dying; long live the spring festival season.

\*\*\*

And continuing to speak of weather, the American composer, too, seeks his place in the sun.

\*\*\*

Enter the fife, drum, and bugle. Deedle-um-tum-tum, rat-tat-tat, ta-ra, ta-ra, ta-ra.

LEONARD LIEBLING.

#### ON FOREIGN MUSICAL "NEWS"

There are two ways of obtaining musical news from abroad. One is the MUSICAL COURIER's way, viz., to maintain and pay for a large staff of capable and experienced foreign correspondents, who furnish news at first hand, supplementing the news thus obtained by a careful perusal of foreign musical papers on the part of the editorial staff.

The other way is to hire a clerk of moderate mental caliber and medium ability, provide him with paste pot and shears of immoderate size and set him to delve not only among such foreign periodicals as may come to hand, but also among contemporary American musical papers. Especially is he warned to keep a sharp eye on the columns of the MUSICAL COURIER, which always has the news first.

For instance, in the "Foreign News" appearing in a New York musical weekly, dated March 24, there is nearly a column devoted to a subject of



which the headline reads as follows: "Reciprocity agreement between French and Italian directors provides for special production of six Italian operas in Paris a season and six French works in Italy, Spain and South America." This would be very exciting and important news except for the fact that the MUSICAL COURIER had been the first to announce it in America in its issue of January 4, 1917, in a letter from the Paris correspondent dated November 30 and delayed by the censor. In the same issue the subject was also handled by the MUSICAL COURIER's Milan correspondent and there was editorial comment upon its importance.

Next there comes the startling news of the success of Charles Hackett at the Costanzi in Rome. This would have been decidedly more valuable as news if it were not for the fact that Hackett's engagement at the Costanzi came as a sort of anticlimax after his marked rise this season, when his success at Genoa the early part of the season led him direct to La Scala, the goal of all singers in Italy. The phenomenal hit he made there led to this later engagement at the Costanzi. His appearance in Genoa and at Milan were commented upon at the time in the MUSICAL COURIER.

There is also the news that de Pachmann played in London on St. Patrick's Day. This is a truly extraordinary feat of journalism under the present war conditions—to put in a New York paper, dated March 24 and printed not later than March 22, the notice of a concert that took place in London only five days earlier. This "news" must surely have come by cable, for with the present censorship in force, even the Mauretania, were she still in the Liverpool-New York service, could not get the news over in that length of time. Who paid for the cable? The paper publishing the "news"? De Pachmann? Or—perish the thought, is it possible that there was no cable—that this whole important bit of news was carefully culled from some English paper and carefully prepared in advance? How lucky that de Pachmann did not suddenly perish before the concert!

There is an item in the same paper which begins as follows: "Further details now available of the Fiftieth Jubilee of the Moscow Conservatory"—and so forth and so forth.

The MUSICAL COURIER had these "now available details" in its issue of December 7, 1916, with copious illustrations, in the form of a special article received from its regular Moscow correspondent, Ellen von Tiedöhl. The "now available details" as published in the New York musical weekly are attributed to the Monthly Musical Record's Russian correspondent. Next week the MUSICAL COURIER will publish very interesting parallel columns showing who this mysterious "Russian correspondent" of the Monthly Musical Record was. Apparently the New York musical weekly in using this Moscow news went unknowingly along the old theory that "second thief is the best owner." The name of the New York musical weekly in question? Well, if you must know, it is not the Musical Observer, or the Musical Advance, or the Metronome.

## THE BYSTANDER

From Memory—Chinese—Spring Pipes—"Il" Trovatore

It seems to me that sometime ago I expounded upon this same subject. Be that as it may, it is one of considerable importance musically, so this can go without an apology.

Once in a while you see a professional singer whose memory is so weak, or whose courage so low, that he has to have his words before him in one way or another, often times in a little book which appears to be either poorly indexed or not indexed at all, and by the aid of which he creates considerable amusement in the audience, fumbling about from one end of it to the other in search of the words of the coming song. The day is long gone by when it was au fait for the professional pianist to have music on the rack; in fact most pianists now have the music rack removed from a grand piano before they begin a recital. Practically all other instrumentalists, too, dispense entirely with notes in their public work.

The foregoing is merely introductory to the query as to why professional orchestral conductors should not be expected to direct without the score. Some of them do. Stokowski, for instance, very seldom uses the score, except in the case of some new work—generally a concerto in which the orchestra is the accompanying force—with which circumstances have not allowed him to become thoroughly familiar. I can see no reason why any conductor in the standard works of the orchestral repertoire should have recourse to a score any more than a vocalist or instrumentalist. A score, it is true, is more complicated than piano music and vastly more so than the single line which is all that the vocalist or the violinist has to learn. But on the other hand nobody expects a conductor to know absolutely every note of the score, and I doubt if

there is any conductor who does know even one score absolutely note for note. There is no need of it. The necessary cues are technical details which he must learn, but, equipped with an accurate knowledge of these and a thorough general knowledge of the composition played, he is at a great advantage over any soloist. If the soloist suffers from lapse of memory there is no help for him, but if the conductor makes a slip the chances are ten to one that the orchestra will carry on of itself.

This is a subject I have been thinking of for some little time, and it seems to me there is no logical reason why a competent conductor should lead any standard and familiar work from a score. It is impossible for him to enjoy the necessary freedom of thought and action as long as he does so.

Once upon a time there lived in China a poet who was named Li-Po. (I am quoting this name from memory. Somebody will probably write in to say it was quite different.) Be that as it may. Li-Po was a unique poet in many ways. He lived uniquely, he wrote uniquely and he died more poetically than any other poet of whom I ever heard.

Li-Po—alas for the moralists of the white ribbon brigade—never wrote until his inspiration had been properly stimulated by a sufficient quantity of alcohol. When he arrived at the proper state he would sit down and dash off in a quarter of an hour some little masterpiece which has remained ever since one of the gems of Chinese poetry.

One night Li-Po had been dining with some friends—even as you and I—and he had also been absorbing a certain amount of inspiration—even as—. It was a lovely summer night and somebody proposed going out for a row on the lake. So three or four of them got into a boat and pushed off. Li-Po in the stern regarded the reflection of the moon on the clear quiet surface. One of his happiest inspirations came to him and he recited aloud to his friends an impromptu poem on the moon. His inspiration continued to surge, even stronger. He became quite enamored of the moon. He stood up in the boat and spread his arms wide to embrace her. Finding that his love was a trifle distant, he did the next best thing. He leaned over the side of the boat to embrace her reflection—and that was the end of Li-Po.

That unexpected hot weather that intruded on this part of the country Saturday and Sunday fooled even the oldest and wisest inhabitants. Coming back from Washington Sunday evening, the Federal Express pulled up just outside of Wilmington, Del., and what was my astonishment to hear a chorus of frogs, in full late-spring form, piping out the glad news that the equinox had been safely passed, even as their grandfathers did in the days of Aristophanes.

"All right," says Frank Tinney, with his bagpipes under his arm, discussing with the orchestra leader what selection they shall play, "All right, we'll play 'Il Trovatore'—or if we don't play it, we'll fix it so nobody else can."

Apologies to F. T. for giving away this joke, one of the most fatuous and, at the same time, funniest, I have heard in a long time.

BYRON HAGEL.

## WHAT THE JURY THINKS

[Editor's Note: The attached examples are excerpts of criticisms taken from the daily papers of New York City, and are literal quotations, with not one word added or changed by the compiler.]

### "Lakmé" Revival (Metropolitan)

*Times*  
The music suits her (Mme. Barrientos) very well; and much of it she sang with the delicacy and brilliancy that it needs.

*Evening World*  
Her singing of the "Bell Song" was delicious.

*Tribune*  
She sang the music with rare skill and rare sincerity, while her voice seemed to have acquired greater volume than it has hitherto shown.

*Evening Post*  
Her performance scintillated with vocal virtuosity. There was not only brilliancy but agreeable spontaneity in her coloratura stunts.

*Sun*  
In pose and gesture, Mme. Barrientos was conventional in the extreme.

*Globe*  
Her portrayal of the Hindoo girl seldom rose above arid operatic convention.

*Globe* (See above)

*Herald*  
Giovanni Martinelli, except in the last act, did not sing up to his usual high standard.

*Times*  
Mr. Martinelli was not distinguished in his singing of the role.

*Globe*  
Mr. Martinelli did not have a happy day vocally.

*Sun*  
Mme. Barrientos is a coloratura singer whose effects are not made in sweeping phrases but with single tones carefully prepared and uniquely emitted. The florid number of "Lakmé" is diametrically opposed to this kind of delivery and it revenged itself on the singer.

*World*  
The famous "Bell Song" of the second act did not reach a high artistic mark.

*Globe*  
Mme. Barrientos sang the "Bell Song" well, but by no means with dazzling brilliancy.

*Herald*  
Mme. Barrientos was not always at her best.

*Herald* (See above)

*American*  
It was a notable histrionic portrayal. Indeed, a Lakmé more pleasing to look upon and more gratifying in presence, gesture and action, it would be difficult to imagine.

*Evening World*  
Her lithe, graceful figure and her intelligent interpretation of the character made her impersonation memorable.

*Times*  
Mme. Barrientos is a delightful figure as the Indian maiden; graceful, lithe, alluring in appearance and action.

*World*  
Discerning listeners were amazed at the excellence of the Italian tenor's vocalism during the opening act, but he was not so satisfactory in the succeeding acts.

*Sun*  
Mr. Martinelli was praiseworthy as Gerald.

*Evening Mail*  
Mr. Martinelli put a good deal of mellifluous passion into his singing, and his acting conveyed intensity of dramatic feeling.

## I SEE THAT—

The Scranton Oratorio Society gave Berlioz' "Requiem" at the New York Hippodrome.

Lucrezia Bori expects to return to the United States next season.

Frances Alda as Mimi, bids the Metropolitan au revoir. Bach's "St. Matthew Passion" was given a wonderful performance in Philadelphia.

The ninth Chicago North Shore musical festival will take place May 28, 29, 31, and June 2.

De Segura's Havana season has been abandoned. Dr. Carl directs the "Seven Last Words" on Dubois' eightieth birthday.

Alice Nielsen will return to light opera next season. The San Diego Festival has been abandoned.

Three comic operas never before heard in America are to be given by the Society of American Singers.

Monday night's performance at the Metropolitan was halted to cheer for the President and sing the "Star Spangled Banner."

At the luncheon Philip Berolzheimer gave for Joseph Bonnet, the guests included the newly appointed postmaster of New York, Congressmen, judges, bankers and well known professional men.

Three classes in the Dunning System of Improved Music Study for Beginners, have been graduated in Texas in the last six months.

Theodore Spiering played for the prisoners on Blackwell Island.

Frieda Hempel scored at her first Boston recital in several years.

Hans Morgenstern, formerly of the Metropolitan, has been killed.

Indiana Music Teachers' Association are holding their fortieth annual convention this week.

The Metropolitan successfully revived "Lakmé." Clarence Lucas says that Berlioz' "Requiem" is more hippodramatic than dramatic.

Richard Hageman is glad there are no more than seven days in the week.

Clara Novello Davis will direct the singing of patriotic songs at the Women's Musical Union concert.

Oscar Seagle's western and southern tours will be handled next season by Horner and Rupert.

Conductor Arens averted anti-Czar demonstration by tactful speech.

The Boston Symphony Orchestra gave a program of eighteenth century music.

Lilla Snelling and Martha Atwood Baker give the final concert of the Tremont Temple series.

The eleventh festival mandolin concert took place in Boston last week.

Marguerite Melville-Lisniewska returns to delight New Yorkers.

Godowsky has been conquering Texas.

Works for two pianos with orchestra were on the Chicago Symphony program.

Carreño and Saenger have been added to Chicago Musical College faculty.

The Indianapolis Matinee Musicale honored Edgar Stillman Kelley.

Claudia Muzio is to give a concert in Detroit.

"L'Oracolo" was revived at the Metropolitan with the same cast heard at its première, except that Edith Mason sang Lucrezia Bori's role.

One half of Queen's Hall Orchestra is women.

John McCormack has bought a home at Noroton, Conn.

Reed Miller and Nevada van der Veer will sing 120 concerts between April 15 and September 8.

Otto H. Kahn is an American citizen, after twenty-three years' residence here.

New York Philharmonic's plans for next season include a number of purely orchestral programs and a Beethoven-Brahms cycle.

Two American ambassadors attended one Paris concert.

Bruneau's "Messidor" was given a Parisian revival after a lapse of twenty years.

Monte Carlo has been enjoying grand opera.

Emile Pessard, French composer, is dead, aged seventy-four.

Paris Opéra Comique troupe is winning laurels in Italy.

Rachmaninoff and Auer delighted Moscow audiences.

Petrograd and Moscow have Scriabin societies.

Genevieve Vix of the Opéra Comique, Paris, has been engaged by the Chicago Opera Association.

Anna Fitzu has gone to Havana to continue with the Bracale Opera Company.

Metropolitan artists are to be heard in Columbia University opera.

H. R. F.

*Evening World*  
Mr. Martinelli did not look comfortable in his red coat.

*Herald*  
Leon Rothier, as Nilakantha, was excellent.

*Evening World*  
Leon Rothier, as Nilakantha, had a chance to show his voice and his art, both exceptional, to the best advantage.

*Evening Mail*  
The setting admirably carried out the illusion of tropic surroundings.

*Evening World*  
It is superbly staged.

*Times*  
There is a luxurious and realistic scenic representation.

*Times* (See above)

*Philharmonic Concert (Percy Grainger, Soloist)*

*Herald*  
His interpretation was not at all points highly satisfactory.

*Herald* (See above)

*Tribune*  
Mr. Martinelli acted Gerald with engaging freshness.

*Sun*  
Mr. Rothier was not at his best as Nilakantha.

*Evening Post*  
Leon Rothier was not in good voice.

*Globe*  
The production was simply swathed, bundled, garlanded and all but buried in the elaborately unimaginative scenery that the Metropolitan seems to dote on.

*Tribune*  
The scenery was what the Metropolitan's scenery usually is, stiff and unimaginative.

*Tribune* (See above)

*Evening World*  
The whole performance (of the Tchaikovsky concerto in B minor) was a delight.

*Sun*  
The pianist gave a performance of striking brilliance, sweeping in style and highly finished.



## ACROSS THE COUNTRY

**Alameda, Cal.**—On March 31 the sixth of a series of pupil recitals was given by the following piano pupils of Elizabeth Westgate: Helen Hussey, Minnie McCleve, Elizabeth Vaughan, Anita Weichhart, Jewel Gardiner and Eugenia Vaughan. They were assisted by the Merriam Glee Club.

**Baltimore, Md.**—(See letter on another page of this issue.)

**Boston, Mass.**—(See letter on another page of this issue.)

**Buffalo, N. Y.**—Eddy Brown, violinist, made his first appearance here on March 13 under the auspices of the Twentieth Century Club, this being the last recital in the club's series. The playing of Mr. Brown, as well as that of L. T. Gruenberg, pianist, called forth enthusiastic applause. The last concert of the season of the Guido Chorus, Seth Clark, conductor, took place on March 22, and provided a brilliant finale to the present year. Evan Williams was again the soloist, his great art of song making the usual powerful appeal. The Chromatic Club presented George Copeland, pianist, of Boston, on March 24. The same organization presented Marcella Craft, soprano, on March 27. The singer offered a program of unusual interest and included a group of arias from "Madame Butterfly." Edgar Nelson provided artistic accompaniments.

**Chicago, Ill.**—(See letter on another page of this issue.)

**Cincinnati, Ohio.**—(See letter on another page of this issue.)

**Cleveland, Ohio.**—Guiomar Novaes, the young Brazilian pianist, carried her audience by storm in her recital on March 22. A beautiful touch, brilliant technic and astounding interpretative powers are hers. This was the last of the series of piano recitals under the management of Mrs. Sanders.

**Dallas, Tex.**—On March 19, Ernest Schelling and May Peterson gave a joint recital at the Opera House

under the auspices of the Schubert Choral Club. A varied program was well received. Augusta Bates was the able accompanist. Two songs were rendered by the club under the direction of Julius A. Jahn. Sunday, March 25, marked the first time since the disbandment of the Dallas Symphony Orchestra that a paid concert on a Sunday afternoon had been attempted here. Mischa Elman appeared at Columbian Club Hall under the management of A. L. Harper. He was compelled to give six encores. In Phillip Gordon at the piano, Dallas recognized another accomplished accompanist.

**Denton, Tex.**—Helen Norfleet, head of the piano department of the College of Industrial Arts, has returned to the college after a concert tour to New York, St. Louis, Boston and other Eastern points. She played recently with the San Antonio Symphony Orchestra, meeting with marked success. On March 26 she gave her annual piano recital before a large and enthusiastic audience. On March 24, Mischa Elman gave a recital here, displaying his wonderful ability to an audience that filled the large Normal College Auditorium. May Peterson, soprano, gave a delightful recital at the College of Industrial Arts on March 21, singing French, German, Italian and English songs, in a thoroughly finished style. Augusta Bates, head of the piano department of Trinity University, accompanied her acceptably.

**Detroit, Mich.**—On March 15 the New York Philharmonic Orchestra, Josef Stransky, conductor, assisted by Yvonne de Tréville, soprano, gave a concert at the Arcadia. The orchestral numbers were given a spirited and dignified rendition. Mlle. de Tréville, whose splendid art delighted every one, sang "Caro nome," from "Rigoletto," "Song of the Evening" (Humiston), "Depuis le jour," from "Louise," and the "Bell Song," from "Lakmé." Mme. Galli-Curci closed the Philharmonic concert series, under the management of James E. DeVoe, on March 20. It was a return engagement and the prima donna was greeted by a capac-

ity house. On the evening of March 27 the Tuesday Musicales presented Mrs. Edward A. MacDowell in a most interesting lecture-recital at the Art Museum Auditorium. The lecture was given in the interest of the MacDowell Memorial Fund and the work of the Peterboro Colony and was open to the public. Frances W. Sibley, president of the Tuesday Musicales, gave a reception for Mrs. Edward MacDowell on March 28, at the Arts and Crafts Building. The Tuesday Musicales has appointed as delegates to the biennial at Birmingham, Ala., the vice-president, Louise Unsworth Cragg, and Mrs. Theodore O. Leonard. Both are chairmen of important committees in the State Federation.

**Hartford, Conn.**—The Austin Organ Company is drawing plans for what is said to be the biggest organ the company has ever built, and one of the three or four largest organs in the world. The Boston Symphony Orchestra gave its last concert for the season in Parson's Theater on March 26. Dr. Muck, conductor, being unable to be present, the orchestra's assistant conductor, Ernst Schmidt, was in charge of the baton. The program was made up entirely of excerpts from the works of Wagner, and Mr. Schmidt gave a thoroughly creditable performance of the program. Arthur Priest, A. R. G. O., organist and choirmaster at Christ Church, gave the third in the series of Lenten organ recitals on March 16. Mr. Priest was especially successful in his rendition of the C minor concert overture (Hollins) and the Egyptian suite by Stoughton. He was assisted by Harold Anderson, boy soprano, who sang "O Divine Redeemer" with finished artistry.

**Hazleton, Pa.**—The Music Study Club held the third of its series of musicales on March 27 at the home of Mrs. Gayley. The hostesses and hosts of the evening were Mrs. Gayley, Mrs. Kellar, Miss Bauer, Mr. and Mrs. Ayres and Mr. Hausknecht. Ethel Sykes, coloratura soprano, of Philadelphia, was the soloist of the evening, and sixty guests enjoyed her singing, as well as the selections rendered by Mr. Hausknecht, Mrs. Powers and Mr. and Mrs. Howe, all members of the club. The purity and sweetness of Miss Sykes' voice were in evidence in her rendition of an aria from "Traviata," while in her serious numbers the depth of feeling and dramatic quality of her medium register were unusual. The program was made up of compositions by Chopin, Verdi, Popper, Campbell-Tipton, Grieg, Offenbach, Widor and Howe.

**Hutchinson, Kan.**—The Philharmonic Society, Dr. Frederick Rogers, director, gave a concert on March 23 in Convention Hall, playing the "Faust" ballet exceptionally well. Paul R. Utt, dean of the College of Music at Salina, was baritone-soloist, singing the "Vision Fugitive" (Massenet), and acting as soloist in Bruch's "Fair Ellen." Marguerite Tyler, soprano, sang several solos, and other artists on the program were Carrie Thorp, violinist; Mrs. J. C. Newman and Prof. F. J. Haberkorn, accompanists.

**Kansas City, Mo.**—At its annual meeting on March 28 the Kansas City Music Teachers' Association elected these officers and committees: President, Charles H. Cease; vice-president, Genevieve Lichtenwalter; recording secretary, Harriet Robinson; corresponding secretary, Lucy Parrott; treasurer, Mary Egelston; auditor, Earl Rosenberg; program committee, Mrs. Leslie Baird, Louise Parker, Edith Chapman, Elma Medora Eaton; social committee, Grace Brisbane, Cora Lyman, Mrs. Herman Dow; membership committee, S. Ellen Barnes. Jennie Schultz, Edna Forsythe, Wort Morse and Lawrence Robbins. March 23 the Russian Symphony Orchestra, Modest Altschuler, director, made its first appearance here under the direction of Myrtle Irene Mitchell, the fourth concert of her series. Nothing finer than the symphonic suite "Scheherazade," by Rimsky-Korsakoff, has been heard here this season. John Powell was the assisting artist, playing the Liszt Hungarian fantasia for piano in a masterly manner. Margaret Longsdorf gave an interesting piano recital in Studio Building on March 23, playing the "Theme and Variations" by Chevallard (new to this city) with charm and understanding. Assisted by Elma Medora Eaton, violinist, she presented another new work, "The Ascension Sonata," by Cecil Burleigh. Grace Brisbane was sponsor for a number of interesting lectures at the Athenaeum and at various clubs by Mamie Barbereux Parry, of Chicago, on her original method of so-called "voice tuning." Ruth Standish Cady presented two pupils, Mrs. Lorenzo B. Deagle, soprano, and Ralph Simcock, basso-cantante, in recital on March 26 at St. Paul's Reformed Church. The program was of unusual merit. These new officers were elected on April 26 at the Kansas City Musical Club; Cora Lyman, president; Mrs. Charles Bush, first vice-president; Mrs. Fred B. Schell, second vice-president; Mrs. J. Bowdon Bird, secretary; Luella Maas, treasurer. New members of executive board are Mrs. Raymond Havens and May Kelly. On March 25 the Kansas City Symphony Orchestra, Carl Busch, director, gave the sixth popular concert in Convention Hall. Mrs. Leslie Beard, with her fine, large contralto voice, added "My Heart, at Thy Sweet Voice," from "Samson et Delilah," to the great pleasure of the vast audience. Salon Robinson, pupil of Mrs. Carl Busch, who is to be one of the contestants for the "American grand prize," which is to be awarded at Birmingham by the Women's Biennial in April, gave a fine performance of the Liszt concerto in E flat for piano.

**Los Angeles, Cal.**—(See letter on another page of this issue.)

## AURELIO GIORNI

Scores another emphatic success in his second New York Recital, February 28, 1917.

## Verdict of press:—

"He is an artist of uncommon gifts. He played with a good piano tone and a finely schooled technic. In interpretation, he showed imagination and taste. His work held interest throughout by its marked individuality in the expression of feeling and desirable executive qualities."—New York Sun.

"He is a young Italian pianist who has already made a very favorable impression in New York. He displayed again those individual qualities of tone and interpretation which have marked him as one of the most significant of the foreign musicians now in America. As a composer, Mr. Giorni showed his talents in a new 'Marche Fantastique.'"—New York Evening Mail.

"He has qualifications for public appearance in technic and musical feeling, and fills his music with effects, with expression."—New York Times.

"Individual in his style of playing, especially in regard to plenitude of expression was the young pianist Aurelio Giorni. He has both imagination and taste, and is in both temperament and technic eminently qualified for recital work."—Brooklyn Daily Eagle.

"Of especial interest was a 'Marche Fantastique' of his own, composed this year. It is a piece musically sound, endowed with much life and quickening spirit. A number of Chopin pieces were on his program, mostly etudes and preludes which needed a fine hand and feeling and begot them. His longest selection was the Schumann F sharp minor Sonata, sympathetically played."—Evening Sun.

"Mr. Giorni again proved himself a pianist of fine technical accomplishments and of a marked and agreeable individuality."—New York Globe.

"Mr. Giorni has pleasantly individual way of playing his instrument, and demonstrated this most effectively in the Schumann F sharp minor Sonata, in some Chopin pieces and a 'Marche Fantastique' of his own."—New York Evening Journal.

"The pianist-composer played Schumann's F sharp minor Sonata with great skill and delicacy of tone, receiving much applause."—Morning Telegraph.

"Giorni is first and foremost a sane, manly, sharp thinking player, who knows how to produce his effects and does not leave them to chance. Giorni gave real joy through his beautiful feeling. In the Schumann Sonata, op. 11, the poetical character of the composition was admirably brought forth, and the performer also did full justice to its subtlety. But Giorni gave us yesterday his best in Chopin. The F minor Ballade was given with great character, the Preludes showed beautiful coloring and grace. In the Staccato-Etude by Rubinstein the looseness of the artist's wrist-work and the fineness of his tone production were evidenced in the most pleasing manner. The good-sized audience overwhelmed him with applause."—New Yorker Staats-Zeitung.

"Aurelio Giorni, the highly talented young pianist, whose first concert here had caused a legitimate sensation, has a marked and clearly defined artistic individuality. His playing has the limpidity, the clear softness and poignancy of the southern climate and the richness of the southern coloring. Sane and manly strength is also peculiar to his interpretations. Only high recognition can be paid the young artist."—Deutsches Journal.

Mr. Giorni will accept a limited number of advanced pupils at Seal Harbor, Me., July 1 to August 15. Applications should be sent to 899 Carnegie Hall, New York City.

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**Manitowoc, Wis.**—The Monday Music Club presented George Hamlin, tenor of the Chicago Grand Opera Association, in a song recital. His was a very interesting program, calling forth hearty applause. Mr. Hamlin was obliged to respond with many encores.—This same club offered as the fifth number in its annual artists' series, Charles W. Clark, the American baritone, who was enthusiastically received.

**Miami, Fla.**—On March 29, Barcellos de Braga, the Brazilian pianist, gave a recital, playing an all-Liszt program. He was enthusiastically applauded and numerous encores demanded.—An organ recital of unusual interest was given recently by Prof. Anton Koerner. The assisting soloists were Mrs. John Gramling, Mrs. Eugene Romfli, Mrs. F. M. Hudson, Roberta Cason, Sam Pierce, Charles Sharnan; as well as the choir of the Trinity Methodist Church.

**Montreal, Canada.**—The students of the McGill Conservatory of Music gave ample evidence of their good training in a concert recently. Among those who participated in the program were E. Katz, Misses E. Flynn, V. McLean, E. Frank, W. MacLaren, M. Brown, F. Miller and A. Young.—Leo Ornstein gave an informal address on César Franck prior to his recital. His playing, as usual, won his audience at once.—The Dubois String Quartet gave a concert here recently, meeting with marked success.—Stanley Gardner, pianist, was heard in an interesting recital, which was given for the benefit of returned wounded soldiers.—A ballad concert was recently presented here by the Misses N. and M. Hay and the Misses Pilley and Crawford.—Isolde Menges, the young English violinist, won enthusiastic applause in a recital here. She has a broad massive tone, fluent technic, combined with excellent tone color.—A very enjoyable piano recital was given by Mischa Levitzki at Windsor Hall. His program, ranging from Gluck to Chopin, was very interesting and was heartily appreciated by the large audience.

**Newark, N. J.**—(See letter on another page of this issue.)

**Omaha, Neb.**—Lucien Muratore and Lina Cavaleri in a recent appearance here amply demonstrated that they were just as competent in concert as in opera. They collaborated in a program of arias, ballads and chansons, which was consistently delightful and artistic from start to finish.—Upon the appearance here of Amelita Galli-Curci recently the theater was crowded with eager listeners. Her program was the same as that which she sang in Boston, and the enthusiasm of the audience hardly knew bounds. She was ably assisted by Homer Samuels, pianist, and Manuel Berenguer, flutist. To the Tuesday Morning Musical Club belongs the credit of introducing this great artist to the Omaha public.—Rev. S. A. Dowd presented Patrick O'Neill, tenor, in an interesting recital. Will Hetherington, violinist, and Bertha Clark, pianist, assisted.

**Oxford, Ohio.**—Florence Hardeman, violinist, gave an interesting recital at the Western College Chapel. This recital was given to the college as a surprise by Richard P. Ernst, one of the trustees. Miss Hardeman was ably accompanied by Irene Gardner, of the Cincinnati College of Music.

**Philadelphia, Pa.**—(See letter on another page of this issue.)

**Pittsburgh, Pa.**—On March 26 the choir of the Western Theological Seminary, under the able direction of Charles N. Boyd, gave a program of desirable and undesirable types of church music. It was a very interesting program and credit must be given Mr. Boyd for its excellent arrangement and rendition.

**Redlands, Cal.**—Margaret Graham, soprano; Edith Rounds Smith and Annette Cartledge, pianists, and August Schenrich, cellist, gave a very enjoyable musicale at Kimberly Crest, the home of Mr. and Mrs. J. A. Kimberly.—At an extra Spinet Club concert, Estelle Heatt Dreyfus, contralto, appeared. It was an evening of unusual interest.—Vernon Spencer, of Los Angeles, gave a most interesting talk before an audience of teachers against the proposed Music Teachers' License Bill, now before the California Legislature.—The music teachers of this city recently met at the home of Lucia W. Smith for the purpose of forming an association. The following officers were elected: Lucia W. Smith, president; Annette Cartledge, first vice-president; Charles Hubach, second vice-president; Karl MacDonald, secretary, and Marguerite Barleben, treasurer.—Louis Graveure was enthusiastically received by a large audience at his recent concert under the auspices of the Spinet Club.—The March program of the Spinet Club was unusually fine. It consisted of a violin concerto and a piano concert and a group of piano solos.—An

extra Spinet Club concert of much interest was given by Mme. Melba, soprano; Axel Simonsen, violoncellist, and Archibald Sessions, pianist.

**Richmond, Ind.**—Galli-Curci sang before a capacity audience recently in the Coliseum, and was given what was probably the greatest ovation ever accorded a soloist here. Before she finished the last note in her last number the audience broke into tumultuous applause. Manuel Berenguer, flutist, and Homer Samuels, pianist, also appeared on the program.—Ralph C. Sloane, supervisor of public school music, is planning to introduce mass singing into the four day Schools' Music Festival which is to be given in May. He also will present a large intermediate grades chorus for one concert.—Laura C. Gaston, head of the Earlham College music department, presented several of her advanced pupils in a piano recital in the High School Auditorium recently.—An artists' course for next season has been arranged, which will include concerts by Alma Gluck, Evan Williams, the Cincinnati Symphony Orchestra, Efrem Zimbalist and Yolando Meró.

**Richmond, Va.**—(See letter on another page of this issue.)

**Sacramento, Cal.**—Albert Spalding, violinist, with Andre Benoist at the piano, gave a recital here on March 19 before the Saturday Club. As usual, Mr. Spalding played with all the splendid art which the public has come to associate with his work. Prolonged applause testified to the entire enjoyment of his audience.

**Sacramento, Cal.**—(See letter on another page of this issue.)

**Salina, Kan.**—On March 16 the Salina Madrigal Choir, Paul R. Utt, director, gave one of their delightful programs before a crowded house. A capella singing such as is done by this organization, which is composed of sixteen mixed voices, is not heard often. The choir was assisted by H. C. Bernhardt, violin and cello; Earle Greene, violin; Royal Alman, piano; Jessie Metzger and Katherine Wessel, accompanists.

**Salt Lake City, Utah.**—The Boston-National Grand Opera Company presented "Aida," "Iris" and "Faust" here recently with great artistic success.—Under the auspices of the Music Arts Society, Louis Graveure gave a recital here. His fine interpretation of the songs made a deep impression on the large audience.—The Salt Lake Oratorio Society will give Haydn's "Creation" next month in an outdoor presentation on the steps of the new State Capitol Building.

**San Diego, Cal.**—Myrna Sharlow, of the Chicago Grand Opera Association, sang here in concert recently. She won the favor of her audience, to whom she was unknown, at once by her excellent singing. The other artists on the program were Pierre Henrotte, violinist, and Charles Lurvey, accompanist.

**San Francisco, Cal.**—The last "pop" concert of the season to be given by the San Francisco Symphony Orchestra took place at the Cort Theater, March 25, with Arthur Shattuck as the soloist.—At a recent concert by the Loring Club, Grainger's "Tiger-Tiger" was given for the first time in San Francisco.—Musical events for April include an open air concert by the Exposition Chorus under the direction of Wallace Sabin, two performances by Fritz Kreisler under the local management of Frank W. Healy, and a concert by Maude Fay.

**Sherman, Tex.**—Under the auspices of the Sherman Music and Art Association (an organization devoted to bringing high class musical attractions to north Texas), Leopold Godowsky gave a piano recital at the Opera House on March 22. With free arrangements by himself, Mr. Godowsky played a group of compositions by Rameau, Corelli and Loelli, showing himself to be the altogether splendid artist which he has been acclaimed by the general public.

**St. John, N. B., Canada.**—A concert of unusual interest, and which drew a capacity house, was given by the 198th Canadian Buffs, C. E. F., in the Imperial Theater, March 20. The numbers rendered by the Battalion's band were warmly applauded, and the vocal quartet, composed of Sergeants Wilkinson and Crieghead, Privates Rolfe and Poulton, have good voices and show evidence of careful training. Private Rolfe, baritone, sang his songs with much style and finish.—A recital by the Ladies' Orchestral Club, under the direction of William C. Bowden, was greeted by a large audience, March 2, at the Natural History Rooms. The club had the assistance on this occasion of Louise Knight, soprano; Mrs. Kent Scobil, pianist, and Clarence Coustin, violinist, pupil of Mr. Bowden.

**Syracuse, N. Y.**—Mischa Levitzki, the Russian pianist, was heard here on March 28 under the auspices of

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the faculty of the College of Fine Arts. He played with great authority and technical ability, and showed himself a pianist of marked attainment. He was repeatedly encored by an enthusiastic audience.—The Amherst College Musical Clubs gave a recital on March 29, which was well attended by music lovers and friends and alumni of Amherst. Members of the local Smith College Club did much to assist in making the concert a success.—The Salon Musicale met at the home of Mrs. Bruce S. Burlingame and listened to a program given by Mrs. Frederick A. Harvey, Grace French and Margaret Mather in piano selections and to songs rendered by Elizabeth Smith and Robert Sargent.—U. S. Kerr, the bass-baritone, gave a recital here on March 29. His program was one of exceptional merit and he sang with much sympathy and understanding. The recital was given for the benefit of the Park Church Organ Fund.—The last recital of the Morning Musicales for the season was given on March 28. Alexander Henneman, of St. Louis, spoke on community music; the Syracuse Symphony Orchestra, Richard Teute, conductor, gave several numbers, and G. Washington Whitehouse, Frank Ormsby, Helen Brockway and Anna Colton Ide gave vocal numbers.

### Joint Recital by Deru and Sikesz

A program of great interest and merit was given at Aeolian Hall, New York, March 22, by Edouard Deru, violinist, and Jan Sikesz, pianist. An audience of unusual size was present.

Mr. Sikesz has a mode of expression that it always interesting, as though he had studied the music out for himself and played as he felt. Mr. Deru played three numbers which made evident his versatility. Lekeu's sonata in G for violin and piano was the last number given and still the audience clamored for more. As the writer of this article left the hall the two artists were still making repeated bows.

## OPPORTUNITIES

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### The German Liederkrantz of the City of New York

Applications (in writing) for the position of the Musical Director of the Liederkrantz male and mixed chorus, stating experience, expected salary, credentials, etc., will be received until April 16th by: Berthold Beck, Secretary Musical Director-Committee, 111 East 59th Street, New York City.



## CONCERTS IN GREATER NEW YORK

MARCH 26

### Clarence Bird's Novel Program

If many aspiring young pianists, appearing in recital, would follow the example set by Clarence Bird, at his Aeolian Hall recital on March 26, the routine would be less monotonous. To begin with, Mr. Bird included only one sonata in his program. That—the Brahms in F minor—was quite enough to show the pianist's capabilities to be of broad scope and to prove that he is a musician whose discretion and individuality will eventually place him among the better pianists of the day. Other good features are his well defined technic and frank and not over florid style of interpretation. A good sized audience was in attendance, the applause of which was genuinely earned by Mr. Bird.

His numbers included "Pastorale Variée," "Gigue" (Mozart); "Moment Musical," op. 94, No. 2 (Schubert); sonata, G major (Haydn); nocturne, op. 15, No. 2 (Chopin); valse (d'Indy); toccata (Debussy); "Petite Valse Espagnole" (Granados) and "Rhapsodie Hongroise," No. 11 (Liszt).

### Florence Seligman Makes Debut

On Monday evening, March 26, Florence I. Seligman made her debut at Aeolian Hall in a song recital. Her voice is a lyric soprano, of depth and expression. She gave a very interesting program of English, French, German and Italian selections which were interpreted in a manner deserving of much praise. Special mention must be given to Miss Seligman for her enunciation, which was clear and distinct. Several of her compositions had to be repeated and many encores were necessary. Richard Hageman, accompanist, was an able assistant. One of his compositions, "Do Not Go, My Love," sung by Miss Seligman, was enthusiastically received by the large audience, and had to be repeated. An abundance of flowers was presented to the singer.

MARCH 27

### Mme. Gills Pleases Large Audience at Second Song Recital

Gabrielle Gills' first song recital in New York evidently made more than an ordinary ripple in the flood of recitals here this season, for Aeolian Hall was filled with an anticipative audience at her second, given Tuesday afternoon, March 27. Genuine enjoyment and admiration for her singing were told by the quality and amount of the applause and the loathness to leave the hall at the conclusion of her programmed numbers and added encores.

It is not that Mme. Gills has a large voice, it is one which she understands how to use musically, to color tellingly, and to make bring out the most delicate suggestions of her lyrics. Its quality is sympathetic, appealing, and pure. In short, Mme. Gills' singing and her choice of lovely, unhackneyed French songs have come at the psychological moment, and have delighted blasé New York concert goers, and made them wish for more of this pleasing art of song.

Mme. Gills sang: "Revenez Amour," Lulli; "Noces di Figaro," Mozart; "La Violette," Mozart; "La Procession," Franck; "Chanson à danser," Bruneau; "La vie antérieure," Duparc; "Le Thé," Koëchlin; ariette "Hippolyte et Aricie," Rameau; "La Reine de la mer," Borodin; "Parmi les Fleurs," Balakirew; "Fleurs d'Amour," Borodin; "Mes joies," Chopin; "Au bord de l'eau," "Le Soir," Fauré; "Le Bourse d'or," G. Hùe; "Comme tu dors," Bertelin.

### Donahue Plays Ferrata Compositions

Lester Donahue, pianist, gave a recital at Wanamaker's Auditorium, on Tuesday afternoon, March 27, before a good sized audience which was quick in its appreciation of Mr. Donahue's art. The recital, program of which included a group of Ferrata compositions, was given under the direction of the publishers, Hinds, Haydn and Eldredge, Inc., of 11-15 Union Square, New York. A word might be said here to the effect that this house is particularly fortunate in having for its manager, a man who is wide awake and has big ideas which he carries out with great perception—he is J. A. Roach.

Opening with Dohnanyi's rhapsody in C major, the program was as follows: "Aufschwung," "In der Nacht," "Traumewirren" (Schumann); "Walderauschen," "Sposalizio" and "Gnomengarten" (Liszt).

The Ferrata compositions rendered in the inimitable Donahue style, included: "Two Tone Pictures," Nos. 1 and 2, "Mazurian Round" and "Elfin Revel." The first two were highly characteristic of their names, and the pianist was successful in regulating the necessary coloring besides adding a touch of fineness, which made them even more effective. The others were catchy little pieces—ones that instantly appeal to the hearers' fancy. The latter was a riotous combination of delicacy and brilliancy of tone.

MARCH 28

### The Schola Cantorum

The second concert of the present season of the Schola Cantorum took place at Carnegie Hall on Wednesday evening, March 28, Kurt Schindler conducting as usual. There was a program devoted to the folk music of eastern Europe—Russian, Croatian, Ukrainian, Bessarabian and Yiddish. The faults of the Schola Cantorum are not those of its chorus but that of the chorus conductor. The singing of the chorus was really splendid Wednesday evening, better than this writer has ever heard it before, but the program was too long; so much of this highly flavored music becomes very monotonous. Again Mr. Schindler, who made practically all of the choral arrangements, wrote time after time the soprano parts so high that, though the ladies remained true to pitch, it was impossible for them to produce any other but a harsh, unpleasant quality of tone. The same was true of his writing for the tenors in the numbers for male voices alone. The most interesting number on the program was "Eili," a magnificent lament of the Jews, frequently sung in synagogues. The solo by Els Lyon was splendidly done, truly epic in its force and breadth. Jean Vincent sang a charming folksong charmingly with her round, velvety voice. Others who had short solos incidental to the choral numbers were Pauline Curley and Jeanette Griffith, sopranos, who revealed voices of delightful quality and sung acceptably. Miss Curley in particular had an ungrateful task, that of singing an obligato pitched at an almost impossible height, and she accomplished it successfully.

Mr. Schindler was noticeably at home in the Yiddish portion of the program. All in all, the chorus acquitted itself splendidly. The program included "Vasilissa, the Fair," "Farewell, Carnival" (Rimsky-Korsakoff), "Mother Moscow" (Tchesnokoff), "Onward," "Eili," "The Goldfinch's Wedding," "Ei Uchnym," "Dunya," "The Prisoners in the Caucasus," "Auram."

### Jacobino's Second Recital

Sascha Jacobino, who gave a delightful violin recital here earlier in the season, duplicated his former success on Wednesday afternoon, March 28, when he appeared at Aeolian Hall. Those same splendid qualities which marked his work at his former appearance were present last week and again earned for him the genuinely enthusiastic applause of his audience. There is a boyish naiveté and a sincerity of purpose about this youthful artist's playing, which is altogether charming and cannot fail to make its appeal to his hearers. From the opening movement of the Nardini concerto, which was the first number on his program, Mr. Jacobino showed himself to be an artist of unusual attainment and one deserving of serious consideration. The remarkably big and rich tone, which caused so much comment at his previous metropolitan appearance, again aroused the admiration of those who heard him. In a group which included a "Pavane" of Marcello-Franco, a Debussy "Romance" and a Spanish dance of Sarasate, Mr. Jacobino was especially successful in the Debussy composition. And at the close of this group, his delighted audience insisted upon an encore, which was granted only after many recalls. It was in the Saint-Saëns concerto in B minor, however, in which Mr. Jacobino showed the full mastery of his art and wealth of his interpretative powers. He plays with a vigor which is irrepresible and irresistible. His final group consisted of the Bach air on the G string, the Wagner-Wilhelm "Prize Song," a Strauss "Reverie" and the familiar "Tambourin Chinois" of Kreisler.

Clifford Vaughn was the accompanist, fulfilling his duties as such with fine effect.

### Concert by Sittig Trio

The Sittig Trio, consisting of Gretchen Sittig, violin; Hans Sittig, cello, and Frederick V. Sittig, piano, gave a concert at the Hotel Plaza, New York, on Wednesday afternoon, March 28. The opening and closing numbers were devoted to ensemble works, Mozart's G major trio, No. 5, and Beethoven's trio in B flat, op. 11, both of which were played with remarkable finish and musicianship.

Little Gretchen Sittig's solo numbers were Viotti's concerto, No. 22 (first movement), and "Ballade and Polonaise," by Vieuxtemps. Her tone is pure, sweet and carrying. She rendered the Viotti concerto in an authoritative manner, while her playing of Vieuxtemps' "Ballade and Polonaise," was one of great brilliancy.

Master Hans Sittig was equally successful with his cello numbers, Mozart's larghetto, and gavotte, op. 23, by Popper.

It is unusual that two such young children as Gretchen and Hans Sittig attain so high a stage of finish.

The applause was well deserved. They were recalled many times and responded with several encores.

Mme. Niessen-Stone delighted the large audience with two groups. The first contained "Allmacht," Schubert; "Elfenlied," H. Wolf, and Horsman's "The Bird of the

Wilderness," and her second group Tschalkowsky's "Nur wer die Sehnsucht Kennt," with cello obligato by Hans Sittig, and Massenet's "Elegie," with violin obligato by Gretchen Sittig. Frederick V. Sittig played the piano parts of the two trios with musicianly insight, and gave valuable assistance to the soloists with his accompaniments.

MARCH 29

### Another New York Triumph for Eddy Brown

Eddy Brown said—or rather played—his season's farewell to New York, on Thursday evening, March 29, and New York music lovers filled Carnegie Hall to its capacity as a token of the place which this talented artist has won for himself. Those excellent qualities which have marked his work at previous appearances were in evidence to an even greater degree. His playing of the Beethoven sonata, No. 3, was that of the serious artist. In the Bruch Scotch fantasia which followed, the violinist was at his best, showing himself to be the thorough master of his amazing technical and interpretative talents. The interest, which had been promoted by his splendid playing of these two works, was further promoted by the group which followed. This comprised a Chopin-Auer nocturne, the soloist's own arrangement of Paganini's caprice, No. 22, the Beethoven-Kreisler rondino, Sandor Harmati's "Little Caprice" and the familiar "Tambourin Chinois" of Kreisler. He was especially successful in his own arrangement and in the Rondino, which had to be repeated before the program could be continued, so insistent was the applause. Another number of special interest in this group was the composition of Sandor Harmati which was marked "First Time." The remaining program numbers were the Sarasate Spanish dance in A minor and the Paganini-Behm caprice, No. 24, but his audience demanded extras, one of which was a composition by Victor Kúzdó, which Mr. Brown has been playing with much success. These compositions served to display the amazing technical resources of this artist, and the virility and vigorous life which characterized his playing throughout the evening made this a program long to be remembered with unalloyed pleasure.

L. T. Grünberg, at the piano, played excellent accompaniments.

### Frank Pollock's Concert at Hotel Ritz-Carlton

Under the patronage of some of New York's oldest families, Frank Pollock, tenor, assisted by Alma Clayburgh, soprano, gave a very interesting program of songs at the Hotel Ritz-Carlton on Thursday evening, March 29. The ballroom was filled to a capacity and Mr. Pollock's artistic singing was sincerely appreciated, as was evidenced by the hearty applause at the close of each number.

He was in good voice, and with the masterly accompaniments of Richard Hageman, gave the following program: "I'll Sing Three Songs of Araby" (Clay); "Passing By" (Purcell); "Drink to Me Only" (Old English); "Minstrel Boy" (Aubade); "Le Roi d'Ys" (Lalo); "Sonnet d'Amour" (Thomé); "Una Furtiva Lagrima" ("L'Elisir d'Amore"), (Donizetti); "The Girl of My Dreams" (Elsa Maxwell), accompanied by composer; "Ideale" (Tosti), and "Vesti la Giubba" ("Pagliacci").

Mrs. Clayburgh, besides singing several groups of songs, sang with Mr. Pollock "Parle Moi de Ma Mère" ("Carmen").

Among those present were: Duke and Duchess de Richelieu, Duchess de Chaulnes, Countess of Kingston and her niece, Pearl Pertram; Lady Colebrook, Frances Alda, Maria Barrientos, Louisa Edvina, Marcella Sembrich, Mrs. Cornelius Vanderbilt, Mr. and Mrs. Marshall Orme Wilson, Mrs. John R. Drexel, Mr. and Mrs. Edmund L. Baylies, Mr. and Mrs. Harry Harkness Flagler, Mrs. Frederic Nielson, Mrs. Clarence Gray Dinmore, Mr. and Mrs. Newbold Leroy Edgar, Frances Burke-Roche, Mr. and Mrs. Anthony Drexel Biddle, Louise Ward McAllister, Mr. Oliver H. P. Belmont, Judge and Mrs. Elbert H. Gary, Mr. and Mrs. Charles M. Schwab, Mr. and Mrs. James Lowell Putnam, Mr. and Mrs. Charles F. Hoffman, Mr. and Mrs. James B. Clews, Capt. Joseph R. de Lamar, Alice van Rensselaer, Mrs. Lawrence Townsend, Mrs. Charles H. Marshall, Elsie de Wolfe, James de Wolfe Cutting, Col. T. Bently Mott, Mrs. Paul Morton, Mrs. William Jay, Albert Norris Bagby, Mr. and Mrs. Clarence Whitehill, Lady Duff-Gordon, Henry K. Hadley, Mrs. Adolf Ladenburg, Elsa Maxwell, Mr. and Mrs. Reginald de Koven, Mrs. Herman Oelrichs, S. Montgomery Roosevelt, and Mr. and Mrs. James Speyer.

### Rosalie Miller Presents Rare Songs

Rosalie Miller, the young American soprano whose singing frequently has been compared to that of some of the older singers who have made their place among the world's musicians, gave her second New York recital at Aeolian Hall on Thursday evening, March 29. The large audience was not a little charmed with the singer's artistic delivery of a well selected program, which included some rare and beautiful numbers.

In the first group, consisting of songs by Handel, Bach, Solié and Scarlatti, "Späggie Amate" (Gluck) had to be repeated. Although Miss Miller showed a thorough understanding of all that she undertook, her especial part lies in the singing of Lieder, with which she interprets with skill and finish. These began with Wolf's "Das Verlassene Mägdlein," filled with the melancholy spirit without bordering on morbidness; "Ihr jungen Leute," another Wolf number, of a lighter vein, had to be repeated. Reckless, care free style prevailed in "Brauner Bursche führt Zum Tanze" (Brahms); "Guitares et Mandolines" (Saint-Saëns) was rendered with delicacy and charm. The last

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group contained MacDowell's "Slumber Song" and Rummel's "Ecstasy."

Miss Miller's voice is one of considerable purity and brilliancy, her lower range is warm and even, while her top notes, although light, are true and marked by their certainty. Her interpretations vary as they should, and the singer succeeds in holding her hearers' attention to the very end. Walter Golde, accompanist, added to the general success of the evening.

### Oliver Denton Enjoyed

Oliver Denton's program of some of the masterpieces for piano at his first New York recital this season was followed by a second, March 29, at Aeolian Hall, which contained MacDowell's sonata "Eroica" and the "New England Idylls," op. 62. Mr. Denton's admiration for this American composer and his work was strongly brought out in his playing of both numbers. In the former his coloring was lucid and highly polished, and again warm and mellow in quality. Mr. Denton succeeded admirably at all times in leaving a good impression, unlike many young pianists, who are only mindful of their technic. The same was true of the "New England Idylls." If the audience followed the verse associated with each number under that heading it could not fail to realize that the pianist himself had the proper feeling which he transmitted to the audience through his splendid interpretation.

Ravel's "Pavane" was interesting; Scriabin's etude, op. 8, No. 10, impressed favorably, and Enesco's "Bourée," op. 10, No. 4 (first time), had to be repeated. As a closing group Mr. Denton gave three Liszt numbers, prominent among which was "St. Francis Walking on the Waves."

Mr. Denton is a pianist with considerable technic and style. His seriousness, excellent musicianship and general capabilities will undoubtedly before long win for him a place of more prominence in the musical world.

### Kitty Berger's Lenten Musicale

Kitty Berger, assisted by Dr. William C. Carl, organist; Ruth Jalet, soprano, and Luther B. Marchant, baritone, gave a musicale before a large and fashionable audience on Thursday afternoon, March 29, in the gold room, Delmonico's.

Notable among the other interesting features of the program was H. R. Shelley's "Spring Song" for organ, played in a highly artistic manner by Dr. William C. Carl. Miss Berger's solos on the harp-zither won much applause.

Leo Braun accompanied.

### MARCH 30

### Mme. Melville Liszniewska's Pianism Delights

Marguerite Melville Liszniewska played her program through without a break at her recital in Aeolian Hall, Friday evening, March 30. One entrance and one exit were found to be sufficient. The artist did not deem it necessary to separate the various groups on her program by leaving the stage and allowing the audience to imagine that an interval of several years divided the preceding act of the musical drama from the next act. Marguerite Melville Liszniewska made her program long enough to compensate for the usually wasted intervals and she likewise lengthened it by three more fairly long works by Chopin and Brahms, when the audience showed no inclination to leave the concert room. And this "linked sweetness long drawn out" was stretched still further on towards midnight by the lingering hosts of friends who gathered around the pianist at the close to congratulate her for having pleased them. The following was her program: sonata, op. 3, Beethoven; "Fabel," "Traumes-

wirren," Schumann; intermezzo and capriccio, Brahms; nocturne in G, "Two Mazurkas," ballade, waltz, scherzo, Chopin; "La cathédrale engloutie," Debussy, and Scherzo, D'Albert.

The pianist has a facile technic that makes light of difficulties, and she is the possessor of considerable power, not merely in chords for which the hand may be raised, but also for rapid passages where the blows must be delivered at very short range. In addition to this brilliancy of technic, Mme. Melville Liszniewska has a good tone in sustained melodies and she plays with a keen understanding of the composer's meaning. Her rhythm never partakes of the metronome's rigidity; in fact, she employs tempo rubato, as it is loosely called, and other modifications of tempi almost to excess. But this rhythmic animation and elasticity prevent any part of the interpretation from being monotonous. The hall was well filled at the recital, and much applause with many flowers added variety to the entertainment.

### MARCH 31

### The Boshko Sisters at Carnegie Hall

Victoria and Nathalie Boshko were justified in selecting Carnegie Hall as the scene of their artistic activities last Saturday evening, March 31. No other New York concert hall was quite large enough for the throngs of friends and music lovers who turned out in force to listen to a fine program well performed. The young artists had wisely secured the services of Arnold Volpe and his symphony orchestra. The conductor was responsible for a good share of the success. He supported the soloists in every possible way and put so much color, shading, rhythm, and accent into the accompaniments of the concertos that even the rawest amateur of a soloist would have come through with flying colors. But Victoria and Nathalie Boshko are not amateur in any sense of the word. They are artists in technic, tone, and style. Nathalie Boshko is a violinist who gave an excellent account of Max Bruch's G minor concerto. Her finger skill is ample, her bowing firm, and she plays with breadth as well as expression. She was warmly applauded and recalled many times to the platform.

Victoria Boshko then sat down to the piano and gave a forceful, brilliant, and rousing performance of Liszt's E flat concerto. There were many passages of delicacy, of course, though this concerto of Liszt was intended to be played in the manner chosen by Victoria Boshko. This young artist was as vigorously applauded by the large audience as was her predecessor, the violinist. Both artists received armfuls of flowers in a procession of ushers carried through the hall. The violinist played Max Bruch's arrangement of the ancient Hebrew melody "Kol Nidrei," and the pianist chose Liszt again for her second number, the "Hungarian Fantasy." Both of these compositions were accompanied by the orchestra. The concert began with Tchaikowsky's "Romeo and Juliet," and ended with the same composer's "Marche Slav." The program consisted, therefore, of three pairs of composers—two Liszt, two Bruch, two Tchaikowsky. This superb balance added nothing to the intrinsic merit of the program, which was fortunately high.

### Recital of John Prindle Scott's Compositions

A concert devoted entirely to compositions from the pen of John Prindle Scott, with the composer at the piano, was given at Chickering Hall, New York, Saturday afternoon, March 31.

The assisting artists were: Louise MacMahan, soprano;

Ruth J. Pearcy, contralto; Marion Tryan Ransier, piano; Robert Armour, tenor, and Pierre Remington, basso.

Mr. Armour, who was in fine voice, opened the program with "The Voice in the Wilderness," and later sang a group of three songs, "The Secret," "My True Love Lies Asleep," and "The Revelation." Mr. Remington's numbers were "Trelawney," "Old Bill Bluff," and "Repent Ye." Miss Ransier played five of Mr. Scott's piano selections. Miss MacMahan charmed in "Come, Ye Blessed," "The Rainy Day," "A Red, Red Rose" and "The Wind's in the South." She was recalled many times and was obliged to repeat the last number. Miss Pearcy contributed "Young Alan, the Piper" and "John o' Dreams." The concert closed with the Nebraska State song for quartet sung by Miss MacMahan, Miss Pearcy, Mr. Armour and Mr. Remington. Mr. Scott was awarded the prize by the State of Nebraska for this song.

### Paderewski, March 31

Ignace Paderewski gave his third New York recital on Saturday afternoon, March 31, at Carnegie Hall before a large audience. The program did not contain anything that he has not repeatedly played in New York since his first appearance here twenty-five years ago: Brahms-Handel variations, Beethoven's sonata in E flat, op. 27, No. 1, Schumann's "Carnaval," of Chopin the F minor ballade, two mazurkas, the G major nocturne, the B flat minor scherzo, and a Hungarian rhapsody by Liszt. As customarily, there was in evidence all his familiar virtues and defects, the latter including frequent immoderate dynamic excesses. There were many encores and the audience applauded warmly.

### Cornelia Walter in Recital

Cornelia Walter, assisted by Miss Rulison at the piano, gave an interesting recital of songs at the Music School Settlement, New York, on Saturday evening, March 31. Her program included an arietta by Monsigny, Tchaikowsky's "Adieu, forêts," several old Irish ballads and a group of modern English. The latter contained Burleigh's "Deep River," which was one of the most successful features of the singer's entire program.

Miss Walter possesses a lovely soprano voice of a rich and pleasing quality; her diction is excellent and she uses taste and marked intelligence in all of her interpretations.

### Bauer-Casals Joint Program

A joint recital by Harold Bauer and Pablo Casals was given on Saturday afternoon, March 31, at Carnegie Hall. A good sized audience was in attendance and the program was made up of three numbers, Richard Strauss' sonata, op. 6; Brahms' sonata in D minor and Saint-Saëns' in C minor.

### APRIL 1

### People's Symphony Concert

The last concert of the seventeenth season of the People's Symphony concerts, F. X. Arens, conductor, found Carnegie Hall filled with a large audience which heard what was undoubtedly the best playing this orchestra has ever done. Following the Beethoven "Egmont" overture, played with stress and accent, Nina Morgana, coloratura soprano, sang the "Mad Scene" from "Lucia," and in such fashion that she had three recalls. Her voice, true and of sweet color, has unusual strength for this genre of the female.

(Continued on page 30)

# BEATRICE HUBBELL-PLUMMER

## COMPOSER - SOPRANO

A lovely singer with the devinest of all gifts—An Understanding of the heart of a little child—In programs of her own inimitable songs and verses for children and grown-ups.

### SOME PRESS COMMENTS ON HER RECENT NEW YORK RECITAL

BROOKLYN EAGLE, March 23, 1917. THE EVENING MAIL, March 23, 1917.

### MRS. PLUMMER'S CHILD-SONGS.

Beatrice Hubbell-Plummer gave an hour recital of her own verses and songs for children at the Princess Theater yesterday afternoon. Emil Polak accompanied well, and Edward V. Meyer was the flutist. Three "cycles" were given, one of "Little Nature Songs," one of "Child Fancies" and one of "Little At-Home Songs." "Wake, Wake," "Bout Roosters," "Pussy Willow," "Jack in the Pulpit," "Frolic of the Clouds" and "Sing, Mother Bird," "Fraid," "A Little Weensy Baby," "Patty Maguire," "Didn't Want to Wash," "Cuddle Doon," "Cheer" and other songs were given delightfully.

### THE SUN, March 23, 1917.

### MRS. HUBBELL-PLUMMER SINGS.

Beatrice Hubbell-Plummer, with Emil Polak at the piano, gave a second recital of her own verses and songs for children yesterday afternoon in the Princess Theater before a large audience. In one of the songs in the list, called "Sing, Mother Bird," she had the assistance of Edward Meyer, flutist. With a pretty voice and a charming style in the varied expression of childhood's sentiments the recital giver furnished evident delight by her singing and her melodious little songs.



In the intimate Princess Theater yesterday afternoon an enthusiastic audience listened to Beatrice Hubbell-Plummer's "Own Verses and Songs for Children." It was a delightful performance.

The songs—both lyrics and their musical settings Mme. Hubbell-Plummer's handiwork—were characterized by sweetness of sentiment, charming, dainty melodies, and appropriately harmonized accompaniments. Several of these harmonizations are quite worthy of study for would-be composers.

It would be difficult to select any one of the odd songs as representative or outstanding. "Sing, Mother Bird," with obligate played by Edward V. Meyer, was finely sung. "Fraid" and "Mah Lil' Bit Sistah" (words by Elizabeth Gordon) met with much applause. All were pleasing.

Mme. Hubbell-Plummer sang as if she enjoyed it. Certainly the audience did.

### THE TRIBUNE, March 23, 1917.

At the Princess Theater Beatrice Hubbell-Plummer gave what she entitled "an hour in her own verses and songs for children." Mrs. Hubbell-Plummer has a very pretty feeling for childhood both in her verses and music and a voice adequate for all its demands.



### MANAGEMENT:

Daniel Mayer, 1005 Times Bldg.,

New York





## BOSTON SYMPHONY ORCHESTRA PLAYS PROGRAM OF EIGHTEENTH CENTURY MUSIC

Joseph Malkin's Splendid Work as Soloist—Eddy Brown Scores in Recital—  
Lillia Snelling and Martha Atwood Baker Please—Frieda Hempel in Superb  
Concert—Laeta Hartley Plays at Jordan Hall—Raymond Havens in  
Bangor—Claire Forbes Heard in Ensemble Music—Piano Recital  
by Hedwig Schroeder—Chromatic Club Concert—  
Mrs. Hascall's Pupils—Notes

The Boston Symphony Orchestra, Dr. Karl Muck, conductor, gave its nineteenth pair of concerts in Symphony Hall on the afternoon and evening of March 30 and 31, respectively. The program was as follows: Symphony in C major, "Rieter-Biedermann," No. 3, Haydn; ballet suite, six movements, Rameau-Kretschmar; concerto "Grosso" in D minor, op. 6, No. 10, Handel; concerto for violoncello, Dvorák. The old eighteenth century music, none too familiar in these days, was enjoyed immensely. Haydn's symphony, first performed by the orchestra in 1899, is a charming and spontaneous work, demanding no inconsiderable virtuosity. Especially is it effective in the use of the wind instruments, and in the andante, the playing of Messrs. Longy and Maquarrie was a feature. Handel's concerto, with its old-world flavor, also was performed excellently. After the manner of the composer, Dr. Muck played the thorough bass part on the piano. Kretschmar's arrangement of Rameau's ballet music was given for the first time here. The dances are pretty things, typical of their age and interesting to this.

The climax of the program was the performance of Dvorák's formidable concerto by Joseph Malkin, the accomplished virtuoso of the violoncello. Mr. Malkin has appeared many times as soloist with the orchestra, and his fine qualities are well known. In this instance, he surmounted the technical intricacies of the music with the sure skill of the master artist.

### Eddy Brown Gives Fine Violin Recital

Eddy Brown, who played here at a symphony concert last December, gave a splendid recital of violin music on the afternoon of March 31 at Jordan Hall, with the assistance of L. T. Gruenberg, pianist. The program included Beethoven's "Kreutzer" sonata, Bruch's Scotch fantasy and an interesting collection of shorter works. Mr. Brown is an unusually accomplished violinist. He has a fine, strong tone, and his playing is both artistic and virile. Especially notable is his mastery of technique; there is, apparently, no difficulty beyond his amazing ability. Unfortunately, the audience was not large, though it was exceedingly appreciative.

### Big Audience G greets Lillia Snelling and Martha Atwood Baker

The seventh and last of the series of Tremont Temple concerts took place on the evening of March 29, before the usual large and enthusiastic audience. This was the "extra" concert of the course, and as has been his custom in the past, Manager McIsaac reserved for the occasion a particularly interesting program. Lillia Snelling, mezzo-contralto, and Martha Atwood Baker, soprano, were the artists. Their numbers were interspersed with selections by the Lotus Male Quartet, which sang sundry old-fashioned songs and, at the end, joined with the soloists in a fine performance of the ever-popular sextet from "Lucia." Harry Whittemore was the accompanist, and his excellent playing was a feature.

Miss Snelling sang the farewell aria from Tchaikowsky's "Jeanne d'Arc" and groups of songs in French and English. She sang superbly and gave much pleasure. Her voice is brilliant, of unusual compass and clear carrying power. Hüs's "L'An Blanc" and Homer's "Sing to Me, Sing" were enjoyed especially, but best of all was the "Habanera" from "Carmen," which she delivered with fine spirit and expression. In both English and French her diction is a delight.

Mrs. Baker gave equal pleasure in her selections, which included Tosca's Prayer and two groups of English songs. The former was sung with proper eloquence, and of the latter, Squire's "Old Fashioned Town" and Oliver's "Night-ingles of Lincoln's Inn" deserve special mention. In songs such as these, with their simplicity and their heart-appeal, Mrs. Baker is unexcelled. Both she and Miss Snelling were recalled many times and added numerous encores.

### Laeta Hartley's Recital

Laeta Hartley gave an interesting piano recital on the afternoon of March 26, at Jordan Hall. An appreciative audience attended, as the young lady is not a stranger here. Though at present living in New York, she was a resident of Boston during her student days, and, more recently, has appeared with the local orchestra at several of its concerts in nearby cities. Miss Hartley's playing revealed many excellent qualities. She has a beautiful touch and a nicely attuned sense of rhythm. She gave much pleasure in the music of Brahms and Chopin, which she played simply, but with rare insight. A group of modern compositions was also enjoyed.

### Raymond Havens Pleases Bangor Audience

Raymond Havens, pianist, with Paul Schwerley, of viola d'amour fame, gave an excellent recital on March 19, in Bangor, Me. The local press praised Mr. Havens' work in no uncertain terms, as will be noted from the following excerpts:

Mr. Havens plays Chopin to the satisfaction of those with whom Chopin is a favorite. His arpeggios are velvet smooth. In the quality of his playing, no hint of the toil which made it possible for that marvelous technique to lend finish ever obtrudes. Chord passages are resonant, strong, powerful, with no blurring touch that so often mars—Bangor Daily Commercial.

Mr. Havens won the audience in the very first number of the Chopin group, with which he opened the recital. The sombre melody of the ballade in G minor took on new meaning under his fingers, charged with a sympathetic temperament and refined musicianship. The fanciful themes and many harmonious changes were shaded and brought out with dramatic feeling. The closing presto was given with great velocity and power. The rhythmic difficulties of the two études were played with great ease and delicacy, which delighted and amazed those who were familiar with them. The familiar A flat ballade, which closed the group, was given with unusual repose, grace and beauty of tone.—Bangor Daily News.

### Ensemble Music by Claire Forbes and Associates

Claire Forbes, a resident pianist of commendable talents, assisted by Barbara Werner, violinist, and Charles DeMallie, flutist, gave an interesting recital of ensemble music on the afternoon of March 28 at Jordan Hall. The program was as follows: Sonata for violin and piano, Lekeu; sonata for flute and harpsichord, Marcello; sonata for violin, flute and piano, Couperin; sonata for violin and piano, Pierné. Such a program, with its fine balance of the old and the new, is seldom heard nowadays, and its performance created a decidedly pleasurable impression. Each of the artists is a skilled musician, technically proficient and schooled in concerted effort. A large audience was present.

### Hedwig Schroeder Plays Interesting Program

Hedwig Schroeder, daughter of the well known violoncellist, gave an excellent piano recital on the evening of March 29 at Jordan Hall. Her program, chiefly familiar, included a group from Chopin and pieces by Scarlatti, Brahms, Schubert, Debussy, Borodin and Grieg. Miss Schroeder has an agreeable touch, crisp, yet delicate. Her technique is well developed and her interpretations essentially musical. She pleased particularly in the Chopin group and in selections from the moderns. An appreciative audience attended.

### Interesting Recital at the Chromatic Club

The final concert of the Chromatic Club took place on the morning of March 27 at Hotel Tuilleries. The program was of usual diversity, but unusual interest. Marion Hyde, a winsome young pianist, gave especial pleasure in

selections from Phillip, MacDowell and Chopin. Not only has she an agreeable tone and an adequate technique, but her interpretative ability is also of a high order. Her intelligence, her musicianship and her temperamental inflorescence invite further hearing. Another artist whose work deserved a line of commendation was Julius Friedman, a violinist of excellent parts. Mr. Friedman played several selections, with Florence Lee as accompanist. In addition, there was a piano trio by Arensky, performed by Misses Hyde, Clarke and Moorehouse, and vocal numbers were rendered by Arthur Myers, tenor, and Alessandro Alberini, baritone. The attendance was large.

### Recital by Pupils of Henrietta Hascall

Henrietta Hascall, the well known vocal teacher, presented twelve pupils in an interesting recital at Jacob Sleeper Hall on the evening of March 28. The pupils were Edna Spry, Eva Wessells, Doris Prowse, Nita Cowlishaw, Marion Sprague, Ethel Dobson Sayles, Mrs. Joseph Ross, Alice Reese, Beatrice Osgood, Harriet Sterling Hemenway, Mrs. Harrison Woodruff and Mrs. Victor Gilbert. The recital was one of the most enjoyable of the kind held this season. Many of the pupils who appeared are known in professional circles, and several have attained prominence as concert singers. Notable among the latter was Harriet Sterling Hemenway, who sang Bruch's magnificent and exceedingly difficult aria, "Andromache aus Achilleus." Her voice is a genuine contralto, resonant, beautiful and peculiarly fitted to dramatic expression. Mrs. Harrison Woodruff, in the Indian bell song from "Lakmé," also gave rare pleasure. She sang the floritura passages effectively, and revealed a soprano clear and flute-like in its upper and middle sections. Alice Reese, contralto, and Mrs. Victor Gilbert, soprano, both pleased by their excellent interpretations of groups of English songs, while Beatrice Osgood, another young soprano, gave a fine rendition of the air from "Louise." The audience, including many professionals, filled the hall to capacity, and there was much enthusiasm.

### Notes

The Plymouth Choral Society, George Sawyer Dunham, director, recently gave a fine performance of "Hiawatha's Wedding Feast." Lambert Murphy, tenor, was the soloist. In addition to the cantata, he sang an interesting program of English songs.

The eleventh festival mandolin concert, under the direction of G. L. Lansing and H. F. Odell, took place this week in Jordan Hall, before a crowded house. The Langham Mandolin Orchestra, the Lansing Mandolin Orchestra, the Banjo Club and the Boston Festival Orchestra participated.

John Philip Sousa will conduct a band of 400 selected musicians at a mammoth concert to be given on the evening of April 29, at Mechanics Hall, under the auspices of the Musicians Mutual Relief Society of Boston. Tamaki Miura, Japanese soprano, and Herbert Clarke, cornetist, will be soloists. V. H. STRICKLAND.

### Godowsky in Texas

Sherman, Texas, and its big music school, the Kidd-Key Conservatory, has been the scene of the greatest excitement and enthusiasm for several weeks. The occasion was the recent appearance of that "most marvelous of musicians," the renowned Godowsky. Never before has the city been so moved. This was the first appearance of the great master in Sherman. Mrs. Kidd, of the Kidd-Key Conservatory, gave an elaborate dinner in Mr. and Mrs. Godowsky's honor, which was attended by musicians and musical connoisseurs from points hundreds of miles distant. Godowsky's genius is honored illimitably in the Lone Star State.

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### Mme. Morrill's First Musical Evening a Delightful One

Laura E. Morrill's first musical evening of a series of three was held on Thursday evening, March 22. A large number of the invited guests filled the attractive studios at the Hotel Majestic, New York; one and all enjoying what might well be termed an "evening of sheer pleasure and restfulness." The occasion afforded also an excellent opportunity for Mme. Morrill to present several of her younger students, all of whom showed remarkable improvement, according to those who had heard them several months ago. They were: Grace Nott, Claribel Harris and Elin Fastrom. Having voices of exceptional merit, they showed that they had had training of more than the average calibre. A noticeable feature of their interpretations was the individuality of each singer. Whether the song happened to be a German one, a French ariette or winsome English ballad, they succeeded in bringing into each the proper spirit of that particular style. Mrs. Nott's singing of a song about a "Mistletoe" was one of the most effective numbers of the evening. Her youth and unaffected charm of manner caused much delight.

A surprise of the evening came with the presence of one of Mme. Morrill's old pupils, Jessie Pamplin, who recently returned from South America. Mrs. Pamplin possesses a rich contralto voice of wide compass and great flexibility in the upper range. She gave three songs, the interpretation of which demonstrated her capabilities as a singer. Helen Whitaker supported the singers admirably with her artistic accompaniments. Herman Pantley, a young pianist, was well received in two interesting numbers. The next musical evening will take place on April 26.

### Volland Company's Prize

The Volland Company, Garland Building, Chicago, Ill., publishers of "Your Flag and My Flag," the poem written by Wilbur D. Nesbit, announces a prize of \$100 and a joint royalty for the best musical setting for these lines which is submitted on or before April 15.

The only conditions of the contest are that the manuscript be received by the Volland Company on or before April 15. The manuscript should be unsigned, but accompanied by a letter giving full name and address and enclosing postage, if the manuscript is to be returned. When received the manuscript number will be stamped upon the letter, which will be a means of identification.

The following gentlemen have consented to act as judges: Dr. P. C. Lutkin, dean of the School of Music of Northwestern University; Karleton Hackett, musical editor of the Chicago Evening Post, who is also a member of the faculty of the American Conservatory; Felix Borowski, who is the musical critic of the Chicago Herald and a member of the faculty of the Chicago Musical College,

and Cleofonte Campanini, the director general of the Chicago Opera Association. J. P. McAvoy, of P. F. Volland & Co., is acting as secretary.

### Mana Zucca's "Fugato Humoresque"

Mana Zucca's "Fugato Humoresque" for the piano on the theme of Dixie, recently published by Schirmer, has the humor that appeals to the audience. Mana Zucca had



at her recital in Aeolian Hall, New York, recently for it was vociferously applauded. And part of the humor is in the free use of contrapuntal forms in a comedy dress, as if a comedian quoted scripture on the stage. The first two notes of the answer make consecutive and empty fourths with the subject of the fugato at the very beginning of the exposition. This effect in itself is enough to startle all the old contrapuntists. They never wrote such counterpoint as that. They were as serious as the old

theologians. But this license is amusing to modern composers who can see the humor of Ravel's harmonic freedom applied to academic counterpoint. There are many such subtle touches as this throughout the scherzo, or humoresque. The work is also a brilliant piece of piano writing which is effective to the layman who is innocent of counterpoint but who can recognize the Dixie theme tossed from the horn of one harmonic dilemma to another and always bobbing up serenely like a cork in a whirlpool. It fills nine pages and works up to a powerful climax. A record of this composition has been made by Mana Zucca for the Duo-Art for the Aeolian Company.

### A Gifted Trinity

Roderick White, violinist, has a strong hold on the popular interest and imagination in that he is a younger brother of Stewart Edward White, the author of "The Blazed Trail," "The Silent Places" and other works that have been read widely, and of Gilbert White, who twice exhibited in the Grand Salon while a Latin Quarter student under Julien and Whistler, and whose mural paintings for the New Haven courthouse and the Kentucky State capitol recently have won for him a decoration from the French Government. But Roderick White has demonstrated successfully that his talent and ability are of such an order that he needs no borrowed laurels wherewith to bolster up his claim to greatness. He is fairly entitled to recognition in his own right, for, as the New York Herald has said in connection with his American debut, "Apart from identifying him in private life he does not stand in need of any such introduction as 'brother of a novelist,' since his playing alone entitles him to earnest consideration."

However, one cannot fail to be interested when America produces three brothers, all undeniably talented and proficient in three distinct branches of art, and Roderick White, no less gifted than his two older brothers, is fast becoming recognized, not only for great brilliancy in his particular artistic field, but for the same conscientious thoroughness of work which seems to have characterized the other members of the family.

### Haywood Pupil Appointed Director of Church Choir

J. Uly Woodside, baritone and teacher of voice at the Wichita Falls, Kan., College of Music, has been appointed director of the First Presbyterian Church Choir at Wichita Falls. He assumed charge March 1. Mr. Woodside is planning to spend the summer with his teacher, Frederick H. Haywood. Mr. Haywood will teach in New York during the summer in order to accommodate the large number of applicants from teachers that are to adopt his instruction book, "Universal Song," which he recently has had published.

# MME. JOHANNA GADSKI

## Metropolitan Opera Company

Mme. Gadski with her familiar vocal beauty and picturesque charm.—*New York American*, March 15, 1917.

Mme. Gadski is an ideal Brünnhilde and her fine voice was resonant and clear as ever.—*Brooklyn Eagle*, March 15, 1917.

Mme. Gadski was in good voice throughout, and as usual she sang with splendid effect.—*New York Sun*, February 9, 1917.

Johanna Gadski sang the exacting awakening scene of the slumbering "Val-kyrie" with great eloquence.—*New York American*, March 11, 1917.

But it was Johanna Gadski who was the principal cause of the inspiring performance—her Isolde is as compelling as ever in its emotional appeal and her singing is still genuine bel canto.—*New York Evening Post*, January 26, 1917.

Gadski's Brünnhilde, sung with all of its old time impressiveness.—*New York Evening Sun*, February 17, 1917.

Mme. Gadski's performance was full of life and enthusiasm, but this did not lead her to pour out her voice too lavishly, as so many of her fellow singers do.—*New York Evening Post*, February 9, 1917.

Mme. Gadski, in addition to her regular operatic activities, will undertake her customary Spring and Fall concert tours next season, 1917-18.



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# CHRISTINE LANGENHAN

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## Concerts in Greater New York

(Continued from page 27.)

voice, enabling her to impart expression beyond the ordinary. Flutist Stanzione shared honors in this work, playing with sympathy and brilliancy. Later Miss Morgana sang Gounod's waltz-song "Mireille" so well that after numerous recalls she repeated a portion of it. The orchestra won honors galore in Tchaikowsky's fifth symphony, when, following the slow movement, Mr. Arens bid his men rise in acknowledgment of the acclaiming applause. The same thing occurred at the close, and was well deserved, for finish of detail, including beautiful clarinet solos, marked their playing. Just before the "Marche Slave," which closed the program, the conductor made a short speech, to the effect that he had heard there was to be an anti-Czar demonstration at the point in the march where the Russian national melody, "God Bless the Czar," is played. He reminded his hearers that there is an unwritten law in the United States not to kick the under dog; therefore, kindly desist from any such disturbance. The tactful speech won the point and only applause followed both speech and march.

### Dobson Entertains at Punch and Judy Theater

Tom Dobson gave one of his song evenings at the Punch and Judy Theater, Sunday evening, April 1. Accompanying himself skillfully. Mr. Dobson interpreted songs from the French, German and English, his diction being a delight in whatever language he sang. There was a capacity audience; there was also a quiver of expectancy while it assembled, showing that Tom Dobson is known already as an unusual entertainer. The applause throughout was spontaneous, impressive and continuous. Mr. Dobson's versatility was evident from his program, which ranged from old German to old English and French, ancient and modern, to modern English and American songs, and his own cycle entitled "The Rocky Road to Dublin."

Mr. Dobson's art is unique. His art is founded on his splendid musicianship and fine feeling of interpretation and he is successful in whatever he does. His own little songs, as was to be expected, were particularly adapted to his style. He made a very strong impression upon the audience. Other numbers that were received with special favor were: "Le Grillon" (Renard-Ravel); "Gossip Joan," and "Don't Care" (Carpenter).

### Hahn Conducts Arion Orchestra Concert

The Arion Society orchestra section, Carl Hahn, conductor, gave a concert at the clubhouse, April 1. Probably the best work was in the intermezzo of Grieg's suite, "Sigurd Jorsalfar," in which fine unity and balance came to the fore. Olsen's suite for string orchestra and piano also went well, Ruth Bingaman playing the piano score ex-

ceptionally well. Alfred Kastner, harpist, impressed with his beautiful playing of the adagio from Beethoven's "Moonlight" sonata and a fantasy by Saint-Saëns; he had to play an encore, Moszkowski's well known serenade. His work is marked by an artistic insight and thorough musicianship. Frieda Klink, alto, has a rich, full voice and sings artistically. Responding to applause she sang Burleigh's "Deep River." A large audience applauded all the numbers, carrying congratulations to the conductor, Mr. Hahn, for the very enjoyable affair, his training of the orchestra bringing him special honors.

### Bauer-Gabrilowitsch

Harold Bauer and Ossip Gabrilowitsch gave a joint piano recital April 1 upon, as the program states, "Mason and Hamlin piano used." There were in fact two pianos, however, notwithstanding the program. There was a large audience, and the program, including Bach, Mozart, Chopin, Schütte, Saint-Saëns and Arensky, with several encores, made up a recital of unusual musical interest.

### THE BERLIOZ "REQUIEM" PERFORMED AT THE NEW YORK HIPPODROME

The Scranton Oratorio Society Chorus Acquires Itself  
Admirably—Much Credit Due Edgar Varèse,  
Conductor, and John T. Watkins, Who  
Prepared the Chorus

It is often said that Berlioz should have been in literature rather than in music, but of course it is impossible to know that his books would have been greater than his scores. His musical works often leave the impression that the composer was not quite able to make his art express clearly and powerfully the conceptions of his genius. In his books, on the other hand, the reader sometimes feels that Berlioz has the literary art to make the most trivial event seem like an important transaction. He describes the production of his "Requiem" with the evident intention of having the reader believe that every one concerned in the performance was doing his best to ruin the effect of the work. He says that the conductor laid down his baton in a most important passage and took a pinch of snuff and that disaster would have inevitably resulted had not he, Berlioz, rushed forward to beat the necessary time while the conductor was fortifying his nervous system with snuff. One must take more than a pinch of salt with Berlioz's memoirs. Intentionally or unconsciously he writes like a French Pickwick at times and sacrifices matter of fact for fantasies and humor. There is no reason to believe that his "Requiem" would be better received as a novelty today than it was in 1837. Eighty years ago the world was not accustomed to the gigantic orchestration of Berlioz. Today the world is used to the noisiest combinations of instruments and finds the harmonic changes of Berlioz limited and uninviting. The dramatic force and the vitality of Berlioz's ideas, however, are the same, yesterday, today, and possibly forever. Heine wrote: "Berlioz's music in general has in it something primeval. It makes me think of monstrous species of extinct animals, of fabulous empires and mythological sins, of mountainous impossibilities. His magical accents call up to our minds Babylon, the hanging gardens, the wonders of Nineveh, the daring edifices of Mizraim." And the music of Berlioz still calls Babylon, Nineveh, Mizraim. But the musical world has now become familiar with music that calls up Walhalla, the pinnacles of Norway, the river of Brabant, Venusberg, Nuremberg and the coast of Cornwall. The music of Berlioz still calls to mind the monstrous species of extinct animals, but there is no Fauna among them—no twittering bird to sing a song of a slumbering Brünnhilde. The music of Berlioz is as great, as strange, as individual as it has ever been. The eyes of the world are turned in another direction, that is all. Berlioz does not represent an archaic past from which modern music has developed. He simply went off to a strange place and built a pagoda of his own while the rest of the world was journeying to the enchanted haunts of romance with Wagner, or to the sunny lands of melody and song with Verdi. But let it be clearly understood that Wagner and Verdi have not superseded Berlioz. No one has surpassed him in his own domain. His fate has been to be neglected by a public that liked another kind of music better. When his music was written his fellow Parisians laughed at the formidable array of brass instruments and the batteries of drums. If they had liked his melodies they would have overlooked the strange tones and novel power of his orchestration. But he had no melody for them to remember. There is not one melody of Berlioz known to the musical public today, and there never will be. His orchestration does not stun the modern ear. His occasional straining after wonderful effects are more expensive than the results warrant, now and then, as in the passage, "quorum hodie memoriam facimus," in the "Requiem," where he demands three flutes and eight trombones. The trombones are directed to play in unison their lowest pedal notes softly. A more practical composer would give the notes to one bass tuba and have done with it. No doubt there is a difference between the two tones, but the result is so slight to the general ear of the public that the expense of hiring eight trombone players instead of one tuba player is not worth while. The trombones are required elsewhere in the score, it is true. But Berlioz was the sort of man to ask for eight trombones, or eight organs, for that matter, if he wanted an effect. In the "Tuba

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Mirum" of the "Requiem" he piles his forces high. The following list of instruments demanded for that movement antedates by many years the stormy orchestral effects of Richard Strauss. In 1837 Berlioz wanted: four flutes, two oboes, four clarinets, eight bassoons, four horns in E flat, four horns in F, four horns in G, four cornets in B flat, two trumpets in F, six trumpets in E flat, four trumpets in B flat, sixteen tenor trombones, two ophicleides in C, two ophicleides in B flat, two bombardons, ten drummers and eight pairs of drums, long drum in B flat, long drum with two padded drum sticks, tamtam, three pairs of cymbals, and a large stringed orchestra. Needless to say, the directions of Berlioz are rarely observed to the letter. The ophicleide is now obsolete. The tuba takes its place. Tubas were used at the Hippodrome performance of this "Requiem" of Berlioz on Sunday evening, April 1. In all other respects the score was left as the composer wrote it, for all practical purposes. It would have made very little difference to the music if the orchestration had been changed much more, as the actual results from such an elaborate use of orchestral material are surprisingly small. The composer asked so much and gave so little that he might be compared to an engineer who dumped all his stone and mortar into the stream instead of building an arch with them.

No wonder this grandiose, but not simply grand, work is so seldom given. The choral writing is difficult to sing and not convincing when sung. In every line Berlioz is ready to sacrifice the contour of the melodic line for the special significance of the word. The music is used merely to color the text in so many places that the resulting musical picture is patchy and fragmentary. But the singers of the Scranton Oratorio Society had been well prepared for the formidable undertaking by their conductor, John T. Watkins. They knew the work and they sang it earnestly and intelligently. The orchestral accompaniment is not difficult for regular symphony orchestra performers. No fault could be found with the heterogeneous orchestra made necessary by Berlioz's erratic score. The great difficulty was to make all this great body of performers move together and keep time without a great number of rehearsals. As the rehearsals for this performance were necessarily very few in number, on account of the expense and the trouble of getting so many performers free from engagements, the results of the public performance were surprisingly good. Edgar Varèse, a soldier from France, a musician who was wounded and allowed to travel, was the conductor of the combined orchestral and vocal forces, and showed his skill by securing the co-ordination of the various units under such difficult circumstances. He might not have been satisfied with the performance himself in every respect, but the audience gave him unstinted applause. There was more of German ponderosity than French alertness in the music which Berlioz intended to be more dramatic than epic. But the composer is more to blame for making his work impractical than the conductor is for doing so well with a thankless job. John T. Watkins, the conductor of the Scranton Oratorio Society, was justly brought forward to receive the applause of the audience. Lambert Murphy, who sang the only solo of the work, was recalled again and again to the platform. No doubt every one in the vast Hippodrome wished that Berlioz had written a few more tenor solos for Lambert Murphy in place of some of the broken recitative choral numbers which even the well drilled singers from Scranton could hardly make interesting.

It is hardly necessary at this late date to say that a few suggestions of later day composers are to be found in this older composition. Did Wagner know the chords in harmonics for the violins in the sanctus of this "Requiem" when he wrote his "Lohengrin"?

#### Summer Opera at Columbia University

In recognition of the high and serious purpose prompting Columbia University's announced plan of incorporating a grand opera season into the summer session program this year, Giulio Gatti-Casazza, general manager of the Metropolitan Opera, has granted special permission whereby artists under contract with the Metropolitan will not be prevented from accepting engagements for this series. Prof. James C. Egbert, director of the summer session, has made announcement of this important concession by the Metropolitan impresario, and at the same time stated his appreciation of the broadmindedness of Mr. Gatti-Casazza in thus aiding this unique venture by the university.

Under their contracts with the Metropolitan, artists are prohibited from taking part in any other operatic performances without special permission from the management, and it would have been impossible for any of them to appear in the operas which will be offered by Columbia in July, had this consent been withheld. It was said at the university recently that Edoardo Petri, director of the chorus school of the Metropolitan Opera Company, and under whose management the operas will be given on the campus, had not yet concluded any engagements. It was conceded that he would now have a much freer hand in making his selections.

"Now, that this special permission has been so kindly

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given by Mr. Gatti-Casazza, Mr. Petri and I both feel very confident that the series of operas which we plan to offer at Columbia this summer will attain a high level of artistic quality," said Professor Egbert in his office yesterday. "The educational value of opera is very great, and it is this fact which has prompted us to give our summer students an opportunity to hear some of the best operas rendered and produced on a scale which would have been impossible in any year other than the present when all the great artists here will be unable to leave for Europe at the close of the regular opera season owing to the war conditions."

Plans for the operas are going forward at Columbia with all possible speed. After several conferences between the university forces and Mr. Petri, the work of fitting up the stage in the gymnasium hall of the university, where the series is to be given, has been begun and special arrangements are being made for the electrical and other mechanical contrivances which constitute so integral a part of any elaborate production of grand opera.

#### American Academy Final Performance

The eighth performance of the thirty-third year of the American Academy of Dramatic Arts and Empire Theater Dramatic School was given at the Lyceum Theater on Friday, March 23. "A Flower of Yeddo," a pleasant play, was fairly well done by Holley Pett, Frances Kennan, Jeanette Parry and Anne Morrison. Bernard Shaw's "Arms and the Man," a play in three acts, was presented by Marc Loebell, Daniel G. Anderson, Warren Krech, J. V. Preston, Edna Kretschmer, Jean Acker and Henrietta Hopper. The play was most interesting, having many surprising situations. Mr. Anderson was the star male actor. Edna Kretschmer did some fine character acting, and Jean Acker is most winning and has dramatic ability. Henrietta Hopper as the maid made a very interesting character.

Large audiences have attended these performances throughout the season; perhaps 16,000 auditors in all for the eight plays.

#### Sarto Engagements

Dr. Jules Jordan, conductor of the Arion Society of Providence, R. I., has engaged Andrea Sarto, the well known bass-baritone, for a performance of Mendelssohn's "The Walpurgis Night," which the society gives April 24. This is the second engagement this season for Mr. Sarto with Dr. Jordan. Sunday evening Mr. Sarto sang at Woodmere, L. I., in Dubois' "Seven Last Words of Christ" and Easter Sunday evening will sing in Stainer's "Crucifixion" at Ridgewood, N. J.

#### Pietro A. Yon Offers Interesting

##### Palm Sunday Program

Pietro A. Yon offered a very interesting musical program at St. Francis Xavier's Church, New York, on April 1 (Palm Sunday). At the blessing of the palms, the two well known compositions by P. A. Yon, motet "In Monte Oliveti" and "Gloria, laus" were impressively sung, as well as Deschermeir's Mass (a capella). The Gregorian parts received a fervent interpretation. In the evening, "Hymn," Witt; "Ave Regina," Maldeghm; motet "Improperium," Witt; "O Salutaris," Stuntz, and "Tantum Ergo," No. 5, by P. A. Yon, were sung.

Mr. Yon closed the Lenten services with an enviable record, having produced many beautiful masses, and motets of the old and modern schools. His organ numbers were always classical, and his conducting and interpretation musicianly and serious.

The Gregorian chant at St. Francis Xavier's Church, New York, under the direction of Rev. Father G. B. Young, S. J., is recognized throughout the country as one of authority.

The soloists were: A. Pardo, S. Boggato, O. Langevin, T. Taaffe, L. de Hierapolis and W. Swift, S. J.

#### Spiering Plays for the Prisoners

##### on Blackwell Island

On Monday of last week Theodore Spiering had his first experience in playing at a prison. Mrs. John R. MacArthur, who inaugurated these musical entertainments for the prisoners on Blackwell Island two years ago, was instrumental in securing Mr. Spiering for this occasion. Mrs. MacArthur, who is a well known amateur pianist, not only played Mr. Spiering's accompaniments, but was heard also in a group of solo numbers. It was the first musical program offered at the prison this season and the 500 men who comprised the audience were in high spirits, evidently enjoying it, and were grateful for the opportunity of hearing the celebrated violinist.

#### Maude Fay's California Success

(By Telegram)

San Francisco, Cal., April 1, 1917.

Maude Fay's song recital at the Columbia Theater this afternoon was refreshing in its novelty and charm, its excellence and the artistic satisfaction which it gave. It is the consensus of opinion that Miss Fay is the equal of any singer visiting this city. She was immediately re-engaged.

## WOMEN SINGERS WANTED!

One of the features of the big benefit concert for the Women's Musical Union to be held at the Metropolitan Opera House on April 17th, will be the singing of patriotic songs by a chorus of over 1,000 women, conducted by Clara Novello Davies. Show your patriotic spirit by participating! Names should be sent to:

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## WORKS FOR TWO PIANOS WITH ORCHESTRA ON CHICAGO SYMPHONY PROGRAM

Frederick Stock Arranges Excellent Program—Mme. Claussen's Success as New York Symphony Soloist—A Brune Tribute—Gunn's Orchestra Gives Last Concert—Lakeview Musical Society Contests—Cole-Gruppe Second Joint Recital—Carreño and Saenger for Chicago Musical College—Bush Conservatory Announces Summer Session—Georgia Kober's Students Heard—Mme. Beriza Re-engaged for Ravinia Park—South Praises Saba Doak—American Conservatory Students Active—  
**Local Notes**

Chicago, Ill., March 31, 1917.

An excellent program, excellently set forth was the twenty-fourth of the Chicago Symphony Orchestra's series last Friday afternoon and Saturday evening. Not only did this program serve to show once more Frederick Stock's ability as a program maker, but also it demonstrated anew his virtuosity as a Beethoven conductor. It has become a known fact in the past few seasons that Mr. Stock is a Beethoven conductor par excellence and especially in that composer's symphonies does his orchestra gratify him by its exquisite readings. On this occasion Beethoven's fourth symphony was interpreted in a manner that left nothing to be desired and which evoked enthusiasm that is seldom witnessed at these concerts. Conductor Stock was com-

pelled to bow acknowledgment numerous times before the applause ceased. Stirring brilliant also was the interpretation of the Strauss "Don Juan," and not less excellent were Conductor Stock's musicians' accomplishments in the Wolf-Ferrari "Secret of Suzanne" overture, which opened the program.

An interesting feature of these concerts was the playing of Harold Bauer and Ossip Gabrilowitsch in the Mozart concerto for two pianos in E flat, and later in the Saint-Saëns variations on a Beethoven theme for two pianos alone. The collaboration of two such artists at one concert created much interest and enthusiasm and both displayed art that indeed merited the public's approval.

As a whole this program proved one of the best this season, both from an interpretative and an interesting viewpoint.

### Mme. Claussen's Remarkable Work With New York Symphony

Orchestra Hall held a large and demonstrative assemblage last Sunday afternoon, for the concert given there by the New York Symphony Orchestra, Walter Damrosch, conductor. Two solo artists, Efreim Zimbalist and Julia Claussen, lent variety to the program. If the numbers which Mr. Damrosch had included on his program were

of little interest because of their familiarity here, the orchestra's performance of them is due only words of praise. Some effective work was done in the "Bacchanale" from Wagner's "Tannhäuser" and the finale from the same master's "Die Götterdämmerung," the only numbers we were able to hear.

In the latter Julia Claussen sang the part of Brünnhilde in her exquisitely artistic manner, giving her many admirers rare delight. With dramatic intensity, her powerful rich contralto voice and remarkable interpretative ability, Mme. Claussen gave a performance that seldom, if ever, has been excelled here. A better soloist for the Brünnhilde part would be difficult to imagine. Her success was an individual as well as an unqualified one. The other soloist, Efreim Zimbalist, interpreted the Beethoven concerto.

### The Kneisels Farewell

The Kneisel Quartet bade farewell to Chicago Sunday afternoon in its program at the Illinois Theater. The largest audience it has played to here was on hand and applauded very enthusiastically.

### A Tribute to Adolph Brune

As a tribute to that well known Chicago composer, Adolph Brune, a program containing a sonata for violin and piano, six songs and a suite for piano from his prolific pen was presented by three Chicagoans at the Playhouse Sunday afternoon. Of these works only the piano suite—a prelude and variations on an original theme—could be heard. Isaac van Grove, the interpreter of this number, accomplished admirable effects in this work, which is a long one with but little to recommend it. So well done was it that Mr. van Grove was called upon for an encore, which he graciously granted in his most artistic manner. Mr. van Grove also gave admirable support to the violinist in the Saint-Saëns Konzertstück. Amy Emerson Neill and Grant Kimbell were the other participants. Mr. Brune is a composer who has gained an enviable reputation for himself, and his works have been placed on innumerable programs throughout the season.

### American Symphony's Last Concert

With the concert at Cohan's Opera House on Sunday afternoon the American Symphony Orchestra, Glenn Dillard Gunn, conductor, brought to a close the series of ten given there during the season. Two Chicagoans' works were features of this program—Herbert Butler's ballade for orchestra and A. L. Shynman's "Fantasie" for piano and orchestra, the solo part being played by the composer. Mr. Butler conducted his own number, and under his baton the orchestra gave an especially good account of itself. Mr. Shynman, an excellent pianist, made the most of his composition, as the orchestral accompaniment was not of the best. David Baxter disclosed to advantage a splendid bass voice in two groups, winning the hearty approval of his listeners.

### The Name, Please?

A request for a sample copy of the MUSICAL COURIER was received this week minus a name. The letter reads: "Will you kindly send me a sample copy of your publication and very much oblige. Yours very truly, '253 W. Thirty-third Street, City.'" Then the person will wonder why he (or she) did not get the requested copy.

### The Orpheus Four

The Orpheus Four, of Los Angeles, Cal., met with such success when singing recently in Lyon & Healy Hall that, in response to the popular demand, it was re-engaged for two programs there Friday and Saturday afternoons last week. The Orpheus Four, which is the official quartet

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of the Orpheus Club, of Los Angeles, presented on this occasion a most delightful program, which from the first had the full approval of the numerous listeners. In "Heart Bowed Down," from Balfe's "Bohemian Girl," Van de Water's "Sunset" and "Until the Dawn," by Parks, the work of the quartet left nothing to be desired as to beautiful shading, blending of voices and good tone. Samuel B. Glasse disclosed a lovely tenor voice, well handled by its possessor in four Indian love lyrics by Woodforde-Finden. Most profuse was the public in its appreciation, and demanded several encores.

#### Lakeview Musical Society's Contest Announcement

The scholarship and extension committee of the Lake View Musical Society announces that the time is growing short for applications to be entered for those wishing to contest.

Applications should be sent to Mrs. Charles B. Bartlett, 550 Surf street, not later than March 30. Applications will be numbered as received, and those numbers will be used as place numbers in the contest. The voice contest will be held April 2, 10.30 o'clock a. m., 2732 Hampton Court; violin, April 4, 2 p. m., 2732 Hampton Court; piano, April 6, 10.30 a. m., 2732 Hampton Court.

#### Viola Cole and Paulo Gruppe's Second Recital

For their second joint recital in Orchestra Hall foyer, Monday evening, Viola Cole, pianist, and Paulo Gruppe offered a modern program. Evidence of the popularity of these two artists was the large audience present, which taxed the capacity of the hall. Not only was it extensive as to number but also as to the plaudits it bestowed upon both recitalists. In fine fettle, Mr. Gruppe opened with the intermezzo, introduction and finale from the Lalo cello D minor concerto, playing with fine musical tone, excellent style and finish. Also with his delightful renditions of Sinding, Hure and Saint-Saëns numbers Mr. Gruppe won his listeners' hearty approval. With abundant technic, good tone, style and art were Miss Cole's selections executed. These included the César Franck prelude, air and finale, which Miss Cole brilliantly set forth, and a group by Dupont, Debussy and Noble Kreider, the latter's "Fantasie" being dedicated to Miss Cole. Both artists may well be proud of the success attained at this second joint appearance.

As accompanist for Mr. Gruppe Isaac van Grove was a pillar of strength.

#### Edward Clarke's Closing Lecture

Edward Clarke gave the closing number of his course of lecture-recitals at the Rogers Park Congregational Church last Thursday evening. The recital was appropriate to the times, being on the national music of Russia as exemplified by Moussorgsky. After a brief sketch of Russian musical development in general, dealing more particularly with Glinka and his followers, and speaking of the life and work of Moussorgsky, Mr. Clarke sang a program of songs by this composer. The songs were varied in character, chosen to show the writer's love for the peasant, his wonderful sympathy for children and his sardonic humor. Mrs. Clarke contributed Russian airs by Wieniawski, and Mr. Prahl an etude by Arensky. At the close of the program Mr. Clarke gave a group of request numbers chosen from his preceding programs. The series has been well patronized and decidedly successful. There are still two recitals to be given on the West Side course on Franz and Grieg, Saturday of this week, and the Russian program next Saturday evening.

#### Reuter, a Mason & Hamlin Artist

The Chicago pianist, Rudolph Reuter, has chosen the Mason & Hamlin piano as his artistic vehicle for the coming season. This is the fourth year that he has been using the Boston product in practically every one of his concerts, with a few exceptions. His concerts for the next season include recitals in Chicago, New York and Boston.

#### Two Great Teachers for Chicago

The Chicago Musical College announces that it has been successful in engaging the services of Teresa Carreño and Oscar Saenger, two of the most famous representatives of their art in the world. These two musicians will be added to the faculty for the summer session as guest teachers.

Mme. Carreño, the illustrious pianist, long has been cherished by concert goers in every musical center of the American and European continents. As a member of the Chicago Musical College faculty Mme. Carreño's instruction will be widely disseminated. Undoubtedly there will be great eagerness on the part of the musical public to take advantage of the distinguished artist's teaching; for that reason early application for lessons should be made. The rates of tuition are ten private lessons of one-half hour each, \$150; ten class lessons of two hours each, \$100.

Oscar Saenger, whose fame as vocal teacher is so uni-

versal that it is scarcely necessary to enlarge upon it here. Mr. Saenger undoubtedly is one of the most widely known instructors of singing in the world and one of those who have achieved the most brilliant results. Rates of tuition are ten private lessons of one-half hour each, \$125; ten class lessons of two hours each, \$100.

#### Briggs Announcement

Ernest Briggs announces that Mrs. Carlo Fischer and Arthur Koerner, of Minneapolis, will give Tagore and other interpretations on their musical poem programs. The first tour of these artists under the Briggs Musical Bureau will be in May, which, among other notable engagements, includes an appearance at the meeting of the Northern Federation of Musical Clubs in Watertown, N. Y., on May 24.

#### Kinsey Series Recital

At the Ziegfeld Wednesday morning, Frances Ingram, furnished the program at the regular weekly recital of the Kinsey series. This occasion evidenced the fact that Miss Ingram is happiest on the recital platform. In "Vous dansez, Marquise" by Lemaire (so well done that she had to repeat it), Fourdrain's "Carnaval" and Gretchaninow's "Il s'est tu, le charmant Rossignol," Miss Ingram disclosed her lovely rich contralto to excellent advantage and won her listeners' admiration. Of engaging charm were her renditions of the English songs which she included on her program. It is unfortunate, however, that such beautiful singing did not attract a larger audience than was present on this occasion. It was perhaps the smallest gathering yet assembled at these recitals.

#### Society of Ancient Instruments

The French-American Association for Musical Art of New York brought the Society of Ancient Instruments to Chicago this week for a concert in the crystal ballroom of the Blackstone Hotel. Society—the audience was made up exclusively of society folk—was most enthusiastic and gave the musicians a warm reception. This was their first appearance in Chicago.

#### Bush Conservatory Summer Bulletin

Of interest and especially well gotten up is the bulletin announcing the summer session of the Bush Conservatory, Kenneth M. Bradley, president and director. The session opens June 25 and will last until July 28 and is especially designed for teachers who are unable to attend the Conservatory during the scholastic year; artist-students desiring special coaching in repertoire; students wishing to prepare themselves for entrance to the Academic Department of the Conservatory for the coming season and students who need additional credits for certificates or degrees for the coming season. The opening paragraph, headed "Chicago in Summer," is interesting and reads as follows:

Chicago is the coolest and most agreeable city in the country during the summer months, on account of its situation on the shore of Lake Michigan. The Conservatory is located within a few blocks of the lake, from which it receives the refreshing lake breeze. No city can offer finer summer attractions in music and theaters. The famous orchestras of the country give daily concerts at Ravinia Park on the north shore. The many delightful and inexpensive excursions on the lake steamers, and other opportunities for outings and recreation, make the city a most attractive location for a summer school.

#### Walter Spry in New Quarters

Walter Spry and his assistants moved Monday to the Columbia School of Music, where they have joined the faculty of this well known institution. Two recitals are announced for April 20 and 27 to be given by pupils of Mr. Spry and the assistant teachers.

#### Engagements and Re-engagements for John Rankl

So well liked was John Rankl in Green Bay and De Pere, Wis., when he sang there last January in the "Creation," that he has been re-engaged by the same society for "The Seasons" on May 15 and 16. Of his work in the "Creation," Rev. L. A. Dobbleson, the director, wrote Mr. Rankl as follows: "The impression your singing made in the 'Creation' was certainly great and we would like to have you again." Mr. Rankl, who is a bass-baritone, will be the soloist in Stainer's "Crucifixion," April 1, at Christ Church Winnetka, and in Maunder's "Olivet to Calvary" at Grace M. E. Church the same evening. On April 19, Mr. Rankl will give a recital at the Athenaeum, Milwaukee, Wis.

#### Georgia Kober Students in Recital

Georgia Kober, the well known piano instructor and head of the Sherwood Music School, presented two of her pupils in a two-piano recital, Friday evening, in the school's recital hall. The participants, Edna Irene Rolloson and Meta Louise Kummer, disclosed unusual talent and their numbers by Saint-Saëns, Schumann, Chaminade, Debussy and Chabrier were done in a manner which reflected the excellent and conscientious work of this instructor. Both are students of whom Miss Kober may well be proud and evidently they will be heard from.

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concert this season has met with the same mark of approbation. The last concert but one of this popular series was given Thursday evening and the program—comprising the overture to Glinka's "Russian and Ludmilla," the opening movement of Goldmark's "Rustic Wedding" symphony (the "Serenade" being added as encore), Mottl's arrangements of some Gretry dances, three dances from German's "Henry VIII," Thomas' transcription of the A flat polonaise of Chopin, the "Tannhäuser" bacchanale, the prelude to Saint-Saëns' "The Deluge," Keller's "Valse Caprice" and Sibelius' "Finlandia"—was rendered by Conductor Stock's musicians in that happy mood which gives so much joy to the listeners.

#### Marguerite Beriza for Ravinia

So great was Marguerite Beriza's success last season at Ravinia Park that the management already has engaged the operatic prima donna for the 1917 summer season at that beautiful summer park. Mme. Beriza is preparing the numerous roles to be entrusted to her between her concert and recital engagements.

#### Chicago Musical College Notes

Anna Lee Hamilton, student of Adolph Muhlmann, has been engaged as a vocal teacher at Wesley College, Frankfort, Texas.

An interesting concert devoted principally to the works of Adolf Brune, of the Chicago Musical College faculty, was given by Amy Emerson Neill, Isaac van Grove—both former pupils of the college—and Grant Kimbell at the Playhouse, March 25.

Clara Ilker, student of Frank L. Denhard, and Marie

Fanelli, student of Adolph Muhlmann, both of the Chicago Musical College, gave a recital at Streator High School, March 19.

The matinee, given by the Chicago Musical College, Saturday, was presented by the Children's Department of the School of Expression and of Dancing.

#### Saba Doak Wins Favor in the South

Saba Doak, a charming young singer who recently won the musical public of this city by taking the place (on very short notice) of Mme. Casals in a concert at the Illinois Theater, is also a great favorite in the South, whither she goes each year for a tour. Referring to her work the Chattanooga Times says:

A thousand music lovers who went to the Bijou Theater last night were greatly charmed by the concert, featuring Saba Doak. She was given a hearty welcome and her singing was even beyond the standard which those who have heard her before have been accustomed to expect.

The Chattanooga News reported:

Saba Doak, the soloist of the occasion, demonstrated again to a Chattanooga audience that she ranks among the best concert singers. Her stage presence as well as her style of singing is artistic. Her tone combines purity and sweetness with power—a combination of qualities only too rarely found—and her diction is as nearly perfect as possible. In her first number she charmed in songs of the typical French school, Massenet, Duparc and Widor being represented. Every one of her English songs was a gem. Miss Doak's singing was a revelation and universal success seemed to be her portion.

#### American Conservatory Notes

Two more American Conservatory graduates received Lyceum engagements. Grace Coffman, soprano, signed a contract for a twelve weeks Chautauqua tour through the Western states beginning June 12. Mildred Chadwick, contralto, will have a twenty weeks tour with the Ralph Dunbar Agency through the South and West.

Cecil Holmes, contralto; Lena Auer, soprano; Frances Winn, reader, and Helen Read, accompanist, students of the American Conservatory, furnished a successful program at the Eleanor Social Center Meeting on Pierce avenue, Sunday afternoon, March 25.

Advanced piano pupils of Frank van Dusen, of the concerts of the Chicago Symphony Orchestra, as every

American Conservatory faculty, gave a recital Friday evening, March 30, at the Conservatory Lecture Hall.

#### Rotary Club Admits Bush Conservatory Members

Charles W. Clark, the Chicago baritone, accompanied by Edgar A. Nelson, both of Bush Conservatory, sang a group of songs at the dinner of the Chicago Rotary Club, at the Hotel LaSalle, March 22. The singing of Mr. Clark created such enthusiasm that both he and Mr. Nelson were elected honorary members of the Rotary Club, said to be the first time that this organization of business men has admitted musicians to honorary membership.

#### International College Items

Ralph Darrow, of the violin department, has returned from a Western tour and resumed his classes.

F. Caro Lindley, soprano, has been engaged for a five weeks' tour with "Intolerance."

William Sterling, Dickens impersonator, is attracting students and professionals from different states for instruction in voice training and characterization, public speaking, dramatic action and reading.

Mr. Battis' engagement with the college for this spring season expires June 15, when he leaves for his usual Chautauqua tours.

A five and ten weeks summer course is announced by the College of Music, choirmaster's course, expression and dancing, and some of the best teachers on the faculty will be available this summer for classes.

#### Notes

Joseph A. Vilim has returned from California and resumed his duties as head of the Vilim American Violin School, in Kimball Hall. Of interest and value to violinists are the two new works by Mr. Vilim—"Violin Technique Guide" and "Seven Days' Exercises for the Advanced Violinist"—published by the Clayton F. Summy Company.

Monday afternoon in the Fine Arts Recital Hall a regular concert of the Musicians' Club of Chicago was presented by the following members: Harriet Porter Dietrich, Eleanor Scheib, Orpha Kendall Holstman, Anna Burmeister and Ruth Miller. JEANNETTE COX.

#### INDIANA MUSIC TEACHERS' ASSOCIATION

Fortieth Annual Convention, April 4, 5 and 6

The fortieth annual convention of the Indiana Music Teachers' Association is announced for Indianapolis, April 4, 5 and 6. This meeting promises to be the best ever held by the association. The teachers at Indianapolis are making great preparations and every one who attends is promised not only a pleasant time, but a time that will be well spent from a professional standpoint.

Registration of delegates will begin at the Claypool Hotel at 2 p. m., Wednesday, April 4. The first program will begin at 4 p. m., and at 7 p. m. the big banquet will be held at the Claypool Hotel. This promises to be one of the features of the meeting, and every member and every prospective member is urged to attend. Edward Nell, Metropolitan School of Music, Indianapolis, has this in charge. Some of the talent that will appear: Charles T. Hanson, organist; Byron H. Moudy, tenor; Gaylord Yost, violinist; C. F. Martens, baritone; the Mendelssohn Choir, Percival Owen, director; Minnie Murdock Kimbal, pianist; McGibney String Quartet; Kenneth Rose, violinist; Carolyn Karl, contralto; Helen Sipe, pianist; the Schell-schmidt Trio; Mrs. Glen Frieremood, contralto; Earl Howe Jones, pianist, etc. Also, there will be lectures by Charles H. Farnsworth, New York; Alexander Henneman, St. Louis; Harry Barnhart, Rochester, N. Y., and discussions and papers by many of Indiana's teachers.

Some very live questions are to be discussed at this meeting.

An outline of the program follows:

Wednesday afternoon, April 4, 1917: 2:00—Registration of delegates; 4:00—Program; 7:30—Banquet at Claypool Hotel; greetings, Mayor Joseph Bell; program (stunts).

Thursday morning, April 5: 9:30—Formal opening of sessions; president's address; business meeting; address by Mrs. H. Schurmann, Indianapolis; paper by Max Miranda, South Bend; paper by Evan Alden, Terre Haute.

Thursday afternoon, April 5: 1:30—Community music conference; address by Harry Barnhart, Rochester, N. Y.; 3:15, 4:30, 7:30—Programs.

Friday morning, April 6: 10:00—High school conference; address by Alexander Henneman, St. Louis, Mo.; discussion led by E. B. Birge, Indianapolis, and Anton Embs, New Albany.

Friday afternoon, April 6: 1:30—Business meeting; report of committees; standardization conference; 2:00—Paper by Charles H. Farnsworth, New York; report of committee on standardization, R. G. McCutchan, chairman; discussion; 4:00, 7:30—Programs.

#### Woelber Orchestral Club Provides Interesting Program

On Wednesday evening, March 14, the Woelber Orchestral Club, Frank Woelber, conductor, gave a very interesting concert before many of its friends at Mr. Woelber's New York studio. The principal feature of the program was Haydn's "Surprise" symphony, which was played with remarkable finish and musicianship by this organization, most of whose members are students and amateurs. Roswell Weitzel, violinist, a former pupil of Mr. Woelber and now director of the Yonkers Institute of Music, was the soloist. His playing was authoritative, imaginative and musicianly. This organization is only one of the excellent methods which Mr. Woelber has for giving his pupils a broader knowledge of music and experience.

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"Stokowski's instrument is very close to perfection. An ensemble without flaw, an ideal rapport between the conductor and his men, and the intelligence and power of the conductor's readings were qualities calling for high praise. . . . The resources of the Orchestra in delicacy, in pianissimo and rapid crescendo, and in tonal quality, were richly revealed."—**Pittsburgh Sun.**

"It must be said without reserve that the work of the orchestra was as sympathetic, strong and intelligent as any symphonic work by any orchestra in this city within the memory of the writer, and the occasions have been few here where symphonic work has attained such heights."—**Baltimore Star.**

"The orchestra under Mr. Stokowski's direction gave a very fine performance of Scriabin's Symphony, swelling and sonorous, broadly drawn in its larger proportions, finished in detail."—**New York Times.**

"It is an organization of exceptional quality and in technical proficiency equal to any demands that could be made upon it. The ensemble is practically flawless."—**Pittsburgh Post.**

"As a matter of course, the men play with the splendid unity and command of tonal loveliness and variety which characterize all fine orchestras, but they do far more than this. They play with the freedom and elasticity of a soloist, with a spontaneity which their detailed drill has not destroyed, and with a luminous clarity of tone rarely heard from an orchestral body."—**Buffalo Express.**

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## TWO AMERICAN AMBASSADORS

### AT ONE PARIS CONCERT

Messrs. Sharp and Gerard Hear the Franco-Canadian Matinée—Bruneau's "Messidor" Revived at the Opera—A New Ravel Ballet—Emile Pessard, Composer, Passes Away

30 Rue Marbeuf (Champs-Élysées),  
Paris, March 1, 1917.

After a lapse of twenty years "Messidor" was revived last Thursday night, February 22, and is now again in the regular repertoire of the Opera. The lyric drama of Emile Zola is of such vital interest today it comes with the force of a new creation, and Alfred Bruneau has spared no pains to make his musical score bold, convincing, expressive, forceful. Zola wished man to return to healthy Nature, with her strength and her tenderness; to regard Nature as the great mother yielding her rich fecundity to succor the children born of her to return to her. Through the cupidity of one evildoer ruin had come upon men. The curse of gold in hands of one of base passions and its blessing to those undefiled is what Zola symbolizes in the "Légende de l'Or." The decorations for the "Legend" have been thought out by the painter René Piot in all the riotous coloring of the East, whence most legends are supposed to rise. Artistically harmonious is the tonality of the dresses of the Queens of Love and Glory and of Gold. The ballet, the subject of which is this "Légende de l'Or," takes place as originally intended in the middle of the work, and was led by Mlle. Zambelli, Aida Boni and Delsaux, aided by the entire corps du ballet. The caste was excellent including Mlle. Ketty Lapeyrette, as Veronique, Yvonne Gall, as Hélène, M. Delmas, as Mathias—his creation of twenty years ago—M. Noté, likewise an original of the first production of the opera, and the heroic tenor, Franz. To Mr. Plamondon was allotted the part of the Shepherd, otherwise sung by a female voice. Owing to indisposition of M. Chevillard, the brilliant chef d'orchestre, M. Rühlmann led by the forces engaged in "Messidor" to a glorious success.

#### The Franco-Italian Entente-Cordiale

The first manifestation of the Franco-Italian Entente, whose object is to propagate in the two allied countries national lyric works, took place at the Opéra Comique, on February 7, when Rosina Storchio and her illustrious comrades from La Scala carried off a brilliant success. This week at Milan and some days later at Rome, the artists, some twelve in number, from the Opéra Comique are returning the visit to their fellow artists and to the Italian public with works from the repertoire of the Salle Favart, "Louise," "Lakmé," "Sapho," "Mârouf," "Les Cadieux de Noël," etc., in French. MM. Rabaud and Leroux will direct. Later MM. Mascagni and Leoncavallo will in their turn come to conduct their works at the Opéra Comique. A telegram from Milan already announces the touching reception given to the members of the Opéra Comique company; a prelude to the triumphant soirées which will welcome French music in Italy. The theaters of La Scala and of the Costanzi are already sold out and the élite of Milanese society and Roman aristocracy, official delegations and members of the government will be present at the two galas to be given for the benefit of the Italian wounded.

At the Opéra the first manifestation of the Franco-Italian Entente, will take place on Saturday, March 17. The most illustrious artists from La Scala will come to sing "Aida," that day. This exceptional representation of Verdi's work will be given for the benefit of the soldiers called from the personnel of the Opera. In March, Saint-Saëns will conduct a representation of "Samson et Dalila," in Rome. This French work will be interpreted in Rome by the following admirable artists of the Paris Opéra, Mlle. Lapeyrette, MM. Franz, Delmas, Narçon and Huberty.

#### The Mother of Director Rouché Dies

It is learned with regret that Mme. Eugène Rouché, widow of Eugène Rouché, member of the Institute, and mother of Jacques Rouché, director of the Paris Opéra, has passed away. The funeral service was held at the church of Sainte-Clotilde.

#### The Colonne-Lamoureux Concerts

It is questionable whether M. Pierné were well advised in giving integrally at the same concert of the Colonne-Lamoureux Association the three "Images," by Debussy—"Gigues," "Iberia" and "Rondes de Printemps." The author classed them under the same title because they are of the same category, founded on dance rhythms and popular themes, having the intention of presenting an "Image" of England, of Spain, of France. A certain monotonous effect is produced by so much richness of similar musical subjects. On the same program Debussy was followed by Le Boucher's music to Heredia's four sonnets from the "Trophées," so rich in imagery and perfect in form. These were followed by airs from Bach and Handel, all of which were interpreted by Mme. Mellot-Joubert.

In his preceding program M. Pierné was happily inspired to include the names of Alfréd Magnard, César Franck, Guy Ropartz and Vincent d'Indy, thus exposing the rich treasures of variety and vitality of the evolution of French musical art during the last four decades. Guy Ropartz, it may be remarked in parenthesis, continues his musical directorship of the Conservatoire at Nancy, where the music of bombs still continues. A veritable ovation was given M. d'Indy's chef-d'œuvre, the "Symphonie" in B flat. Mlle. Lubin interpreted the principal rôle in the last scene of M. Ropartz's "Pays" with marked success. A remarkable Swiss pianist, Emile Blanchet, a devoted friend to French music, was vigorously applauded in his composi-

tion, "Une Fantaisie," also in Franck's "Variations Symphoniques."

#### Berlioz on His Own "Requiem"

The Association of Grand Concerts prepared for last Sunday at matinee at the Trocadéro of Berlioz' grandiose "Te Deum" and César Franck's "Rédemption."

It will be remembered the "Te Deum" was the first important work written by Berlioz after the "Damnation de Faust." It was given for the first time at the Church of St. Eustache in 1855, when he wrote to a friend: "Why, my friend, were you not there? I assure you it is a formidable work; the Judex goes beyond all my previous enormities. Yes, the 'Requiem' has a brother. . . ."

On Sunday Victor Charpentier conducted the orchestra and the three choruses of 250 executants; M. l'Abbé Duval, organist of the Cathedral of Reims, was at the organ; M. Plamondon sang the solo. The "Rédemption" by César Franck was given integrally, Mme. Ségond-Weber, of the Comédie-Française, and Mme. Martinelli giving their valuable assistance.

#### Two American Ambassadors at One Concert

The Franco-Canadian gala-matinee at the Trocadéro, give for the benefit of the wounded French soldiers at the Canadian Hospital at Saint-Cloud, attracted a distinguished gathering. Those present included Mr. Sharp, American Ambassador to France, and Mrs. Sharp, and James W. Gerard, former American Ambassador in Berlin, and Mrs. Gerard. Their arrival was the signal for an enthusiastic demonstration. The audience warmly applauded and remained standing while the band of the Garde Républicaine played "The Star-Spangled Banner."

Under the patronage of the "Société Française des Amis de la Musique" an interesting concert has been given by the "Società Nazionale di Musica," a society recently founded at Rome after the example of the French "Société Nationale," founded in 1871.

#### New Ballets of Fauré and Ravel

Gabriel Fauré has arranged for symphonic orchestra his "Prométhée," and rehearsals of it are to begin immediately. It will be given as a grand ballet. The first rehearsals of

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| I.                                 |                            |
|------------------------------------|----------------------------|
| Ravel                              | Sonatina                   |
| Ravel                              | Oiseaux Tristes            |
| Ravel                              | Le Barque sur l'Océan      |
| II.                                |                            |
| Ornstein                           | Impression of the Thames   |
| Ornstein                           | A la Chinoise              |
| Schönberg                          | Six piano pieces, op. 19   |
| Debussy                            | Reflets dans l'eau         |
| Gronsdahl                          | Impromptu on a Negro Theme |
| Cyril Scott                        | Danse nègre                |
| III.                               |                            |
| Ravel                              | Gaspard de la nuit         |
| a. Ondine; b. Le Gibet; c. Scarbo. |                            |
| IV.                                |                            |
| Albeniz                            | Invocation                 |
| Albeniz                            | Fête Dieu à Seville        |
| Liszt                              | The Nightingale            |
| Liszt                              | Rhapsodie, No. 13          |

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"Adelaide," the new ballet of Maurice Ravel, will also begin shortly.

#### Plenty of Manon

A few nights since the first representation at the Trianon-Lyric was given of "Le Portrait de Manon," an opéra-comique in one act by Georges Boyer, with music by Massenet, and was followed by "Les Voitures versées," opéra-comique in two acts by Dupaty to Boieldieu's music. There were new decorations by Alex Jouvain, and M. Bergallonne conducted.

At the Théâtre Moncey still another picture or version of "Manon" was presented, entitled "La Petite Manon," opéra-comique in three acts by Maurice Ordonneau and Heuzé, with music by Henri Hirschmann.

#### Monte Carlo Season Opens

At Monte-Carlo the Opera season began last Sunday, February 25, with a matinee performance of Puccini's "La Vie de Bohème," the proceeds to be devoted to the Orphelinat des Armées, section of the principality of Monaco.

#### Emile Pessard, Composer, Passes Away

The composer Emile Pessard has passed away in his seventy-fourth year. Although this composer had not taken an active part in all musical movements for some considerable time, he nevertheless leaves a memory of a musician always faithful to his art, often inspired and always agreeable. Emile Pessard, son of a clever flutist, began at an early age the study of piano and composition. At the Conservatoire he was the pupil of Bazin and Carafa and carried off the "Prix de Rome" in 1867. The various scores which he gave to the theatre from "La Cruche cassée" (The Broken Pitcher), 1870, to "Tabarin," 1885, and "Le Capitaine Fracasse," 1898, were always favorably welcomed, without, however, remaining permanently in the repertoire. Pessard also wrote much religious music, several pieces of chamber music and works for orchestra. The interment took place at Père-Lachaise, Paris.

COMTE DE DELMA-HEIDE.

#### Baby Bicycling for Martinelli?

Giovanni Martinelli will be one of the leading participants in the Metropolitan opera season in Atlanta this year.

His little baby, Benadetta, is rapidly nearing her first birthday which will be celebrated just about the time the troupe is playing in the Southern metropolis. Martinelli declares that he will become a bicyclist this summer in order to continue in the open air the exercises he now carries on indoors. Some one told Mr. Martinelli, in jest, that he ought to attach a little basket to the front of the bicycle and start what his press agents would call a "trans-continental tour" to Atlanta this way. Mr. Martinelli is seriously thinking of taking up this suggestion—at least as far as Jersey City—but people who know Mr. Martinelli well are waiting to hear what his wife will say.

#### Francis Rogers Busy as Singer and Teacher

Three pupils of Francis Rogers, the gifted baritone, have secured choir positions in New Haven, Conn., for the season 1917-18. They are Minnie Miles, soprano, who has been engaged at the Plymouth Church; Gordon Stevens, baritone, at the East Pearl Street Methodist Church, and George Scheffler, baritone, at Trinity Church.

In addition to his work as a teacher Mr. Rogers has many engagements as soloist, among which are four schools. On April 14 he will appear at Phillips Academy, Exeter, N. H.; April 21, at Miss Spence's School, New York; April 26, at the Hotchkiss School, Lakeville, Conn., and on May 2 at Groton. Mr. Rogers will be heard on April 16 in Boston, and on April 23 at the Cosmopolitan Club, New York, with Gabrielle Gills, of the Paris-Opera.

#### Friedberg's Season Opens in October

Carl Friedberg, ranked abroad as one of the great masters of the piano, has appeared in all the leading music centers such as London, Paris, Berlin, Vienna and Barcelona. He has toured Italy, Spain, Holland, Belgium, Germany Austria and Hungary, and is one of the few pianists who played three times in one season under Nikisch. But in spite of this European prestige he was unknown to the general public in America, when he came to the United States, under the unfavorable conditions which prevailed in the fall of 1914. Although this country was overcrowded with artists from all over the world, Friedberg overcame this difficulty in a short time. This master of the keyboard won his way into the hearts of thousands of Americans in less than three years. He has played with the leading symphony orchestras, his appearances including five with the Boston Symphony Orchestra, and re-engagements with the New York Philharmonic Orchestra, New York Symphony Orchestra, the

St. Louis Symphony Orchestra and the Cincinnati Symphony Orchestra.

He is hailed as one of the finest pianists, the only dispute being as to whether he is a greater Brahms or Beethoven player, while some claim that he is at his best as an interpreter of Chopin. One of his colleagues (a pianist who is known as one of the best Chopin players) remarked, after hearing Friedberg's Chopin recital, "I never knew that any one could play Chopin like this." Friedberg is now established as one of the favorites in the concert halls of America, and the season of 1917-1918 promises to be the most successful of all, compelling him to start earlier than usual, his first engagement being for the middle of October with the Philadelphia Orchestra, Leopold Stokowski, conductor.

#### Mary Kaestner in Buffalo

One of the most successful series of performances which Mary Kaestner, the dramatic soprano of the San Carlo Opera Company, has given in connection with that organization this winter took place recently in Buffalo, N. Y. Of her Gioconda, the Buffalo Evening News said: "She sang with rare distinction of style and beauty of voice, and her dramatic gifts were brought into full play, her acting in the final act being superb." The Buffalo Courier remarks that Miss Kaestner's impersonation of Gioconda measured up to all demands, and that "she sang

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| Cavalleria Rusticana | Lohengrin      |
| Pagliacci            | Elisir d'Amore |
| Fra Diavolo          | Gioconda       |
| Traviata             |                |

the music with a feeling for its import and touched a high point of dramatic achievement."

As Santuzza in "Cavalleria Rusticana," Miss Kaestner is credited by the Buffalo Enquirer with having won new honors. The paper speaks of her "dramatic ability, handsome stage presence, and voice of colorful appealing character, which make her an established favorite." Also as Elsa in "Lohengrin" Miss Kaestner scored a decisive success. In the Wagnerian role she is spoken of by the Buffalo Courier as having made a most beautiful Elsa, who "sang with art and thorough comprehension." Her rendering of "Elsa's Dream," the same paper calls "a gem of vocalism," and continues: "Throughout the entire performance her histrionic ability made this a notable portrayal."

### CITY ORCHESTRA CONCERT

#### An Opportunity for a Good Investment

Thoroughly enjoyed by the large throng of people which gathered in the great hall of the City College was the program rendered by the New York City Orchestra, Henry T. Fleck, conductor, Sunday evening, March 25. The orchestral numbers included Schubert's "Unfinished" symphony and Tinel's "Tableaux Symphonique," both of which were exceedingly well played under the able guidance of Mr. Fleck. Jaimie Overton, violinist, was the soloist, playing Mendelssohn's concerto. Continuous applause compelled him to respond with an encore, a Kreisler composition.

At the special invitation of Mr. Fleck, a number of people from the Blind Society were among those present.

Between the second and third group Dr. Fleck, in introducing Marcus M. Marks, borough president of Manhattan, stated that "the term music means far more than a mere tune, a song, or ragtime—it has a classical side just the same as literature." Recently when the city cut the appropriation for the music fund in half Mr. Marks voted against the act, because he believes that while music is an amusement, yet it is a vital part of the life of the people. "We do business to live, but we want more than food, clothing and a home; we have a right to expect the best in literature and in music."

Mr. Marks remarked that Manhattan has people from all over the world, speaking nineteen different languages, and the only one in which they can all be gathered together and all understand perfectly is that of music. He expressed the hope that some philanthropist would come forward and allow Dr. Fleck to continue his work by financing the New York City Orchestra, an organization founded and directed by Dr. Fleck for the purpose of giving free orchestral concerts to the public, which gives the best in music first, last and always.

The city of New York is not financially in a position to maintain an organization such as Dr. Fleck conducts, so the opportunity is offered to a philanthropist to do so, one who would rather invest his money in something which thousands of people may enjoy, that is, "the best in music," instead of investing it in pictures, yachts and the like. To endow such an institution would indeed be a good investment.

#### Hanna Butler Wins South Bend Praise

As the artist furnishing the program for the third Artist Lenten recital at the Oliver Hotel, South Bend, Ind., Hanna Butler, the well and favorably known Chicago soprano, made a distinct impression. The following press comments attest her success:

Hanna Butler, soprano, of Chicago, appeared Saturday in the Rotary room of the Oliver Hotel in the third artists' Lenten recital of the season. Mrs. Butler is popular in Chicago music circles and was very generously received by her audience here. She sang in five groups of songs, responding with charming grace to three encores.—South Bend (Ind.) Times, March 19, 1917.

The delightful program was enthusiastically received by a large and attentive audience. Mrs. Butler has, together with a charm of manner, a voice of sweetness and power, a wide range, and she sings her songs with fine art and deep feeling. Her diction in German, Italian, French and English was clear and distinct. Especially fine were her spring and bird songs, of which "The Spring," by Henschel, novel in its trill effects, was clearly brought out by the singer. "Twilight," by Massenet, is an exquisite song and was exquisitely sung. "My Treasure," by Trevalsa, so tender and appealing, and the "Polonaise" from "Mignon" brought the program to a brilliant close. Mrs. Butler had a beautifully arranged program to which she added three charming encores.—South Bend (Ind.) Tribune.

#### Van Surdam at Coronado

H. E. van Surdam, the tenor, who also has the distinction of being an orchestral conductor, spent his usual winter period at the Hotel del Coronado, where he is engaged annually for a series of appearances. He is a tremendous favorite with the visitors at the famous hotel, and this year, as usual, his engagement is to be extended until Easter Sunday. After that Mr. Van Surdam will spend three weeks in repertoire work in Los Angeles, and then come to New York for the months of May and June, returning to California for July and August in order to fill supplementary engagements there at that time. Mr. Van Surdam's repertoire contains all the well known tenor selections from the concert, operatic and oratorio repertoire.

#### Maude Fay for Pacific Coast

In a recent MUSICAL COURIER paragraph there was mention regarding artists who are appearing this winter on the Pacific Coast. Inadvertently the name of Maude Fay was omitted. Her tour there opened April 1, in San Francisco, and continues, April 9, Santa Barbara; April 12, Los Angeles; April 15, San Jose; April 17, San Francisco; April 20, Oakland.

"Dignified and of calm, commanding presence, Dr. Kunwald proved himself, when at the head of his own forces last night, to be a leader of fine ability generally."—New York Sun.

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## GOTHAM GOSSIP

Noble Gives "Stabat Mater"—War Relief Recitals  
Mrs. Metzger's Singing Charms—Dambmann Pupils' Successes—Brocks-Oetteking Engagements—Becker Pupils at Chickering Hall—Halperson Opera Lectures

Bogert Leads Patriotic Singing—Alice M. Shaw Appearances—Broadway Theater Music—Warford Students—Wells and Estelle Harris, Soloists—Liszt Followers' Club—Parson Price Summer School—Schroeder Pupils Play

Chamberlain in Boston—Schumann and Cutler Compositions Performed—Women's Philharmonic Musicales—Love-Lea Quartet Engagements—Notes

A notable performance of Dvorák's "Stabat Mater" was given March 28, in St. Thomas' Church, under the inspiring leadership of T. Tertius Noble, with these soloists: Louise MacMahan, soprano; Nevada van der Veer, contralto; Reed Miller, tenor; Harold Land, bass. The festival chorus was assisted by the boy choristers of the church and a full orchestra.

A manuscript "Lamentation" for orchestra, composed by the conductor, was rendered as a prelude. It is in Mr. Noble's loftiest style, and the performance revealed a wealth of tone color and ingenious scoring. It will doubtless prove to be a favorite among musicians.

The work of the chorus in general was admirable, as is usual at the festival services in St. Thomas'. It will be remembered that Mr. Noble presided at the organ while Dvorák himself conducted a performance of the "Stabat Mater" during his visit to England some years ago, and there are many other circumstances that make Mr. Noble especially qualified to give a masterly reading of this complex score.

Theselection of the soloists was most happy. Special praise must be given Reed Miller for his beautiful singing of "At Thy Feet in Adoration." Nevada van der Veer's solo, "All My Heart, Inflamed and Burning," was executed in a manner conspicuous for its grandeur and vocal perfection. The liquid voice of Louise MacMahan was well suited to the difficult music assigned to the soprano, which she sang with authority and finish, while the bass solos entrusted to Harold Land, the young baritone, were as usual in safe hands.

### War Relief Recitals

A recital was given at St. Thomas' Church, March 26, for the aid of the families of musicians abroad. An ex-

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quisite program was rendered by May Mukle, cello; Rebecca Clarke, viola, and T. Tertius Noble, organ. Miss Mukle played "Lezione" (Ariosti, 1660), an adagio (Dvorák), "Le Cygne" (Saint-Saëns) with full, rich tone. The blending of the three instruments in the Brahms trio in A minor, and the andante con moto, by Mendelssohn, was especially effective. Rebecca Clarke played a "Romanza" and allegretto by Wolstenholme with much feeling, and brought out the indescribable Irish pathos in an Irish melody, by Marchant. The recital was well attended. A Wagner program, largely drawn from "Parsifal," was given Monday, April 2.

### Mrs. Metzger's Singing Charms

Mrs. Henry W. Metzger, soprano, of Portland, Ore., gave a charming recital at Delmonico's, Wednesday evening, March 28. Mrs. Metzger possesses a rich, well trained voice, which more than filled the room. She sang songs by Gluck, Schumann, Brahms, Paladilhe and Vidal for the first group, and in response to prolonged applause gave "Phyllis," by Marion Bauer. Her voice was particularly pleasing in the gay "Youth Comes Dancing," also by Marion Bauer, and "A Little Lane," by the same composer was rendered so charmingly that it had to be repeated. At the close of the program she was presented with beautiful flowers, and sang two encores, "Joyous Spring" (Woodman) and "Philosophy" (Ewell). Emil Polak was an able accompanist, and the social commingling following the recital was very enjoyable.

### Dambmann Pupils' Successes

Ethel Cosra's beautiful voice was heard to excellent advantage at a musical tea given at St. Paul's M. E. Church. She sang "Obstination" (Fontenailles), "At Parting" (Rogers), and "Ecstasy" (Rummell). Dorothea Brainard played her accompaniments skillfully. Miss Cosra has made admirable progress since studying with Mme. Dambmann, and her very attractive personality, combined with a beautiful soprano voice, gives her audience much pleasure. Miss Cosra will be heard in recitals and with the Southland Singers next season.

Another young artist-pupil of Mme. Dambmann's is Muriel Bliss, who was soloist at the Women's Philharmonic Society, March 24, and whose artistic singing was much enjoyed.

Angelina Cappellano sang exceptionally well at the Pleiades Club, March 11, and March 23 at the California Club. She is a favorite and made a hit; "a little girl with a big voice."

The next concert of the Southland Singers, Mme. Dambmann, president, will be held on Easter Monday, April 9, when solos will be rendered by Muriel Bliss, soprano; Florence Petsch, contralto; Joseph Heindl, cellist, and Besie Riesberg and Arline Turrell, violinists. Mrs. L. A. Chamberlain, Gertrude Gugler, Daisy Walter and Mme. Dambmann (founder and president of the Southland Singers) will sing incidental solos, while a trio will be rendered by Mrs. E. D. Demarest, Angelina Cappellano and Granville Yeaton, with the assistance of the chorus. An especially interesting number will be "Spring in Vienna," a waltz cycle by Philip James, the conductor of the Southland Singers.

### Johanna Brocks-Oetteking's Engagements

An audience of 1,600 people greeted and applauded Johanna Brocks-Oetteking very enthusiastically at the People's Concert, under the auspices of the Board of Education and Community Centers Association, at the Virginia Avenue School, Jersey City, March 25. Her numbers included compositions by Gounod, MacDowell, Scott and Loewe, and were so well received that it was necessary to respond with several encores, resulting in a re-engagement for next year. On March 11 and 23, Mme. Oetteking sang "all-Italian" programs for Italian audiences; these were also return engagements. Future dates are April 3 and 17, with several pending for the end of the month.

### Becker Pupils' Recital

Gertrude Silverman, Alice M. Levy, Millie Barnum, Charlotte Jaekle and Mrs. F. S. Withers, pupils of Gustav L. Becker, united in a successful recital at Chickering Hall, March 26. The clear cut passage work of Miss Silverman, the earnestness of Miss Levy, the excellent interpretation of Miss Barnum, the brilliant playing of Miss Jaekle and the virtuoso performance of Mrs. Withers, these were characteristics observed by the present writer of the playing of these five young artists. They do credit to their natural and cultivated talents under Mr. Becker.

### Halperson Opera Lectures

The tenth lecture on the "History of the Opera," by Maurice Halperson, was held Tuesday evening, March 27, in the auditorium of the New York College of Music, and treated French opera from Meyerbeer to our times. The lecture was illustrated by the following artists: Elise Kutschera, soprano; L. Kozlin, baritone, and Lucille Collette, violinist.

### Bogert Leads Patriotic Singing

Walter L. Bogert led the singing at the patriotic mass meeting at Carnegie Hall, March 5, when several thousand people were turned away from the overcrowded hall. 15,000 people were led by him in singing at a patriotic mass meeting in Madison Square Garden, March 22.

### Alice M. Shaw Appearances

Alice M. Shaw appeared last month as pianist and accompanist at many concerts, of which the following were most important: March 1, with Ottill Schillig, soprano, at the Women's Club, Jersey City; March 7, with Willem Durieux, cellist, at the Tonkünstler Society Concert, Temple Hall, Brooklyn; March 9, in recital with William Kincaid, flutist, at the Institute of Musical Art, New York City; March 13, with the Edna White Trumpet Quartet and J. M. Sternhagen, baritone, at Passaic, N. J.; March 17, at a concert of the Rubinstein Club, Waldorf-Astoria Hotel, New York City; March 25, with Willem Durieux, Cooper Union, New York City.

### Warford Students Sing

A large array of Claude Warford's vocal students gave a long and very interesting program of arias and songs at his studio in the Metropolitan Opera House building, March 28. Six sopranos did excellent work, viz.: Mildred Olsen, Dorothy Harting, Elizabeth James, Minnie Lamberts, Olive Archibald and Helen Koyce. The contraltos, Edna Peard and Lola Gillies, sang charmingly, while the tenors, George Struble and Bruce Christie, received much applause for their rendition of songs by Cox, Hawley and Gilbert. Carl Rupprecht, baritone, one of the best known Warford students, gave especial pleasure with Dumm's "Bitterness of Love" and some old English songs. At the close of the program two artist-pupils, Margaret Meyer and Tilla Gemuender, sang, the latter scoring effectively in Ardit's "Il Bacio." The guests of the students filled the studio to overflowing, and showered applause upon the participants.

### Broadway Theater Music

Music at the Broadway Theater continues to be high class in every respect, the orchestra of excellent players being conducted by James C. Bradford, with Harold Osborne Smith, organist. Particularly appropriate and effective was the playing accompanying Florence Reed in "The Eternal Sin" the last fortnight. The climax of the picture in the death scene is reached when orchestra and organ unite in Isolda's "Liebestod."

### Wells and Estelle Harris, Soloists

The fifth and last organ recital given by J. Warren Andrews at the Church of the Divine Paternity took place March 29, when Estelle Harris, soprano, and John Barnes Wells, tenor, of the church choir, were soloists. A particularly dainty and effective number was Widor's serenade, played with fine taste and lofty expression by Mr. Andrews. Estelle Harris' thrilling dramatic soprano voice, with its closing high B, was heard in Gounod's "Gallia." Her singing throughout was intensely expressive. John Barnes Wells' singing of a Handel air, and a novel adaptation of the air on the G string by Bach for the tenor voice, "Hark, All Ye Who Bear a Yoke," was marked by vocal control and repose.

### Liszt Followers' Club

The initial meeting of the Liszt Followers' Club, at Steinway Hall, March 28, was very interesting. This club is composed of those who at some time have studied with

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a bona fide pupil of Liszt, its object being to perpetuate the traditions and spirit of Liszt. At this meeting a Liszt recital with reminiscent remarks was given by Arthur Friedheim, and Carl V. Lachmund talked about Liszt and some American pupils. John Orth, of Boston, and Hugo Mansfeldt, of California, are recent members who will further the interests of this club. Nine states are represented in the membership.

Following is the list of officers: Chrissie Haller, president; J. Bodewalt Lampe, vice-president; Florence McMillan, vice-president; Hans Dohrenwend, treasurer and recording secretary; Marjorie G. Lachmund, corresponding secretary; Carl V. Lachmund, honorary president; Board of Governors, Arthur Archambault, Esperanza Barbarossa, John J. Biehn, Dell Lampe.

#### Parson Price Summer School

Parson Price, teacher of Julia Marlowe, Mr. Sothorn, Maude Adams, Grace George and other stage celebrities, has removed his studio to his residence, 401 Lefferts avenue, Richmond Hill. Beginning April 2 he will institute a summer school there for six months.

#### Schroeder Pupils Play

Jerome Sinai Rappaport and Max Kerber, pupils of Henry A. Schroeder, united in a program of eleven piano pieces at Chickering Hall, March 21. These youths played pieces ranging from Bach to Grieg with excellent technique and interpretation. Mr. Schroeder is evidently an experienced instructor.

#### Schumann and Cutler Compositions

That the compositions of American women are gaining recognition was made evident by the enthusiastic applause which followed the rendering of compositions by Meta Schumann and Jennie La Forge Cutler, in recital at Chickering Hall, on March 23.

Miss Schumann, who has been in New York but a year, has already become well known. She is the soloist at the First Reformed Church of Brooklyn, and has been engaged to sing at the coming convention to be held by the New York State Teachers' Association. Mrs. Cutler, formerly of Chicago, is a pianist-composer of high standing. The program was very interesting, as the compositions varied greatly in style. Conrad Bos assisted with the accompaniments. George Rasely sang two groups of songs.

#### Chamberlain in Boston

C. Versel Chamberlain, tenor, was the star feature of a concert given in Bates Hall, Boston, March 22. He appeared four times on the program, singing songs by Huhn, Sanderson, Burleigh, Rogers, Hammond, Speaks and others. Mr. Chamberlain made a hit with his expressive and warm tenor voice, which, allied with distinct enunciation, marks his singing.

#### Women's Philharmonic Musicales

The Women's Philharmonic Society, Amy Fay, president, gave the third afternoon musicale, March 24, at the Granberry studio, Carnegie Hall. A large audience greeted the artists who took part in the program. The talented young violinist, Margaret Krauss, gave a charming rendering of the Romance in F (Beethoven), followed by a group of pieces by Cui and Grasse. A splendid performance of Chopin, Sibelius, Schubert-Tausig and several shorter pieces was given by Leslie Hodgson, pianist. Muriel Bliss, soprano, sang the romance from "Cavalleria Rusticana" and a group of shorter songs in a highly creditable manner. She is the pupil of Mme. Dambmann. Bernice L. Maudsley and Harriet Strundorff were the accompanists, and Elie Cannes arranged the program. The orchestra of the society, Madeline Edde, conductor, gives its final concert on April 25 at the Hotel Majestic.

#### Love-Lea Quartet Engagements

The Metropolitan Quartet has been engaged to sing at the "Engagement Reception" to be given April 14 at the home of Charles Francis, of the Francis Press, of New York City. Five hundred invitations have been issued. Easter Sunday the Misses Love and Lea will sing special Easter music at the Congregational Church, Passaic, N. J. May 6 they appear in conjunction with the Arion Society of Danbury, Conn., in "Martha."

#### Notes

Henry Willard's Orchestra at Hotel Endicott is a distinctive feature at that well known hotel. It plays such selections as "Traviata," "Faust," modern operas, as well as the lighter music, such as "Dolores Waltz" (Waldteufel), "You Said Something," "Have a Heart" and "Princess Pat" (Victor Herbert) with delightful rhythmic swing and crisp interpretation.

The concert at St. Paul's Chapel, March 27, included a quintet played by Mary Mackenzie, Bessie Riesberg, violinists; Winfred Kaltenbach, viola; Irene Russell, cello, and Mary-Ellen Reed, piano. The quintet played several numbers and was greeted with much applause. Mr. Kal-

tentbach sang several times, and Miss Kaltenbach played violin solos, accompanied by Mrs. David. Mr. Waters, monologist, gave some humorous sketches.

#### NEW YORK CONCERT ANNOUNCEMENTS

##### Mme. Hudson-Alexander's Tenth Appearance With New York Banks Glee Club

On April 7 Caroline Hudson-Alexander soprano, is scheduled to appear with the New York Banks Glee Club at the concert which that organization is to give at Carnegie Hall. This will mark Mme. Hudson-Alexander's tenth consecutive appearance as soloist with this club.

##### The Witherspoons' Program

At Mr. and Mrs. Herbert Witherspoons' joint recital, Carnegie Hall, New York, Saturday afternoon, April 7, they will sing the following numbers: Duet, "Minuetto" (new), arranged for Mr. and Mrs. Witherspoon, Buononci-Florida; "Care Selve" ("Atalanta"), Handel; "Die Forelle," "Ungeud," "Wer sich der Einsamkeit ergibt," Schubert; "Allnächtl'ich im Träume," "Der Contrabandiste," Schumann; duet, "Lass uns wandern," Brahms; "Un ramo di Rosa" (new), Billi; "Le Cirque," Faure; La-Bas (new), Fourdrain; "Campane a vespero" (new), Morpurgo; "The Singer" (new), Rimsky-Korsakow; "Apaisement" (new), Rabey; "Serenade du Passant," Massenet; "Pamfil's Song" (new), Florida; "Mistletoe" (new), Christ; "How's My Boy," "Dinna Ask Me," Homer; "All in a Garden

Forge; "Sinulle" (Finnish) (Merikanto), "Kehtolaulu" (Finnish) (Jarnefeldt), "Je ne suis qu'une bergère" (Philidor), "The Lass With the Delicate Air" (Dr. Arne), Mme. Alda; "Im Kahne" (Grieg), "Life and Death" (Coleridge-Taylor), "I Came With a Song," "In Pride of May" (La Forge), Mme. Alda; "Romance," "Gavotte" (La Forge), Mr. La Forge; "In quelle trine morbide," from "Manon Lescaut"; "Minuetto," from "Manon Lescaut"; "Un bel di," from "Mme. Butterfly" (Puccini), Mme. Alda.

##### Fremstad Recital, April 14

On Saturday evening, April 14, Olive Fremstad will give a recital at Aeolian Hall, assisted by Richard Hageman at the piano.

##### Stoeving Composition Recital, April 15

Mr. and Mrs. Paul Stoeving, the former professor of violin at The von Ende School of Music, New York, have issued invitations to a violin and song recital, April 15, 4 p. m., 362 West 121st street, New York, all the works being composed by Stoeving. The vocalist is Philine Falk, and the solo-violinists are Ferlen Michaelis and Mr. Stoeving. A capriccio in moto perpetuo will be played by eleven violinists.

##### Wittgenstein, April 15

On Sunday afternoon, April 15, Victor Wittgenstein is announced for a piano recital at the Princess Theater. The following will be his program: "Sarabande" (Rameau-MacDowell), gavotte and variations (Rameau-Leschetzky), "Tambourin" (Rameau-Godowsky), sonata, D major, op. 28 (Beethoven), prelude (Debussy), prelude (Saint-Saens), prelude (Cesar Franck), scherzo, op. 39 (Chopin), "Consolation" (Liszt), "A. D. 1620" (MacDowell), etude en forme de valse (Saint-Saens).

##### Helen de Witt Jacobs' Recital, April 15

Helen de Witt Jacobs, the young American concert violinist, will give her second recital this season at the Academy of Music, Brooklyn, on Sunday afternoon, April 15. She will be assisted by Flora Dewaltoff, soprano, and Marjorie E. Jacobs, accompanist.

Miss Jacobs will render the following interesting program: concerto in A minor (Cadenza by Joachim), Viotti; "Introduction et Rondo Capriccioso," Saint-Saens; variations on a theme by Corelli, Tartini-Kreisler; "Musette," J. Sibelius; air for G string, Bach; "Schön Rosmarin," Kreisler; "Ronde des Lutins," Bazzini, and "Serenade and Witches Dance," by Kizdo.

##### Mary Jordan with the Columbia University Chorus

Mary Jordan will sing "Samson and Dalilah" with the Columbia University Chorus, Professor Walter Henry Hall, conducting, on the evening of April 25 at Carnegie Hall.

##### Daughters of the Union Musicale

The Charter Chapter of the Daughters of the Union, Mrs. William R. Stewart, president, will give a musicale and dance at the Hotel Gotham, Saturday afternoon, April 21, at two o'clock. Mrs. Noble McConnell, president of the New York Mozart Society, because of her love for the flag and her appreciation of the aims of this patriotic organization will provide a musical program and music for dancing.

The guests of honor will be presidents of patriotic societies and clubs.

##### Marcia van Dresser, April 12

Marcia van Dresser, one of the most beautiful singers on the operatic stage, is also known as one of the finest interpreters of songs. Her only recital of the season, which will take place at Aeolian Hall, New York, on Thursday evening, April 12, is anticipated with keen pleasure and interest, as Miss van Dresser has the rare gift of choosing the most artistic recital programs. Her numbers for this next concert include a group of unknown songs by Erich Wolf, not yet heard here, and a group of English songs, including several new compositions by American composers.

Richard Hageman will assist at the piano.

##### St. Cecilia Concert, April 17

The third concert of the St. Cecilia Club, Victor Harris, conductor, is announced for Tuesday evening, April 17, Hotel Waldorf-Astoria. An unusually interesting program is promised with Reinald Werrenrath, baritone, soloist, and an orchestra of forty players of the Philharmonic Society assisting.

##### The "Stabat Mater"

Lent at the Church of Messiah was marked by a series of Wednesday afternoon musical services, the last of which was a special performance of Rossini's "Stabat Mater." Particularly fine in this was the work of Kathleen Lawler, soprano, and especially effective her singing of the "Inflammatus."

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Richard Hageman at the Piano

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#### Meyn and Trnka in Joseph Compositions

Saturday, April 7, at Chickering Hall, Heinrich Meyn, baritone, and Alois Trnka, violinist, will be heard in compositions of Israel Joseph, with the composer at the piano.

#### "Mors et Vita," April 8

Next Sunday evening, April 8, at the Metropolitan Opera House, Gounod's oratorio, "Mors et Vita," will be presented with a chorus of 300 voices and the full Metropolitan Opera House orchestra, under the direction of Count Eugen d'Harcourt. The concert is under the auspices of the Franco-American Committee of the National Conservatory of Music at Paris, and its profits will go to the fund of that committee which is devoted to the relief of graduates or students of the institution who have suffered in one way or another from the war. The soloists of the evening are Marie Rappold, Sophie Braslau, Luca Botta and Clarence Whitehill.

#### Southland Singers Concert, April 9

The second concert of the Southland Singers, Emma A. Dambmann, president, is announced for Monday evening, April 9, Hotel Plaza grand ballroom, 8.30 o'clock. Following the choral concert, with soloists, there will be dancing.

#### Mme. Alda to Be Soloist for New York Mozart Society

For the New York Mozart Society musicale Mrs. Noble McConnell, president, Saturday afternoon, April 14, Frances Alda, prima donna soprano of the Metropolitan Opera Company, will present this program, with Frank La Forge at the piano: "Etude de Concert" (MacDowell), Mr. La

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|------------------------|------------------------|-------------------------|
| <b>1917</b>            |                        |                         |
| Jan. 7, Duluth         | Feb. 25, San Francisco | Apr. 1, Los Angeles     |
| Jan. 15, Winnipeg      | Mar. 4, San Francisco  | Apr. 11, Salt Lake City |
| Jan. 22, Calgary       | Mar. 11, Oakland       | Apr. 18, Denver         |
| Jan. 29, Vancouver     | Mar. 18, Stockton      | Apr. 25, Lincoln        |
| Feb. 4, Seattle        | Mar. 25, Fresno        | Apr. 29, Omaha          |
| Feb. 11, Portland      | Apr. 1, Sacramento     | May 7, Milwaukee        |
| Feb. 18, San Francisco | Mar. 25, Los Angeles   | May 14, Palace, Chicago |



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Rachmaninoff Piano Recitals—Auer Makes One of His Infrequent Public Appearances—His Pupil's Debut—Song Evenings—Piano Recitals—Scriabin Societies Formed

Moscow, Arbatte, Deneshny 32, Russia, }  
January 10, 1917.

In December the musical season was in full swing; piano recitals, evenings of songs, various performances of stringed instruments followed one another in rapid succession.

**Rachmaninoff's "Etudes Tableaux"**

Sergei Rachmaninoff was the hero of the past few weeks; he gave four piano recitals, at which he again showed himself to be one of the greatest virtuosos of the present time. His technic, strong rhythm, brilliant fluency in octave passages, etc., were not the only occasions for admiration; his interpretations produced the kind of music that reached and inspired the audience.

Rachmaninoff brought out some novelties, a series of new compositions, "Etudes Tableaux," op. 39, eight in number, in which he disclosed his own wonderfully composite personality. A wealth of treasure is in these improvisations. It seems that the inspiration came to Rachmaninoff from some other arts or from some pictures of nature. Seven of the "Etudes Tableaux" are in minor keys, only one of them is in D major. The etude No. 2, in A minor, gives the impression of flying shadows; in No. 6 is felt storm and whirlwind; No. 5 suggests heavy clouds, with a sudden rosy light of hope; No. 4, in A minor, with sharp rhythm, was the most impressive, somewhat like his prelude in G minor. In each of them is felt the experience of a soul with the love of humanity, and the whole music is brightened by intense vitality and strength. Great heights of sublimity are characteristic features of the "Etudes Tableaux," and Rachmaninoff's piano recitals were a stirring soul experience for all music lovers present at his concerts.

**Leopold Auer Heard**

In December, too, the veteran virtuoso, Leopold Auer, gave a violin recital in Moscow. We have seldom had the happiness of listening to his solo playing; the public therefore enjoyed thoroughly his performances. The classics were given preference to modern composers, as he chose works of the following old masters: Pietro Martini, J. S.

symphony concert. She is a promising young girl of about seventeen years of ago. Tribute is due her elegance and ease in playing. At present perhaps no other school can boast such a well controlled bowing as that of Leopold Auer's school.

Cacilia Hansen undertook her task with keenness, with enthusiasm and she played with glowing temperament a concerto by Karlowitch, a young Polish composer, who died in 1909. He was a composer of modern tendencies, but while writing this concerto, op. 8, it seems that he must have been under the sway of Tchaikowsky. It is a piece of great beauty in its varied color and delicate texture. Cacilia Hansen's violin sang this song in the richest hues and shades of tone coloring and with the ideal nuances of musical phrasing. She is a true representative of Leopold Auer's school. S. Kussewitzki's Fifth symphony concert was brightened by her assistance. S. Kussewitzki conducted his orchestra with his usual ability and enthusiasm through Mozart's G minor symphony and Debussy's "La Damselle Elue," closed the evening. Kussewitzki's work is worthy of great admiration.

**Song Evenings**

Among a number of evenings of songs, special recognition is due to those given by Anna Ell-Tour and Pauline Dobbert.

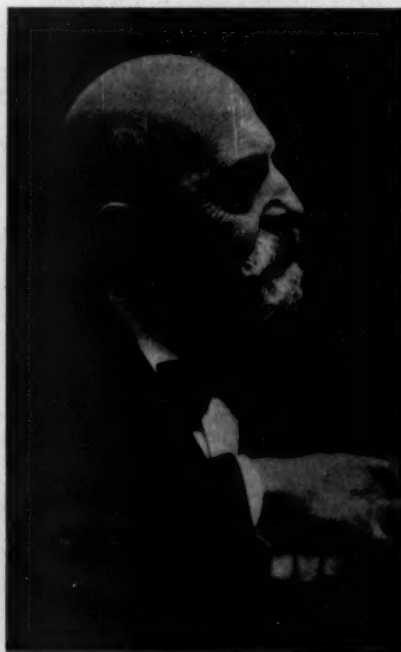
Anna Ell-Tour is an intelligent, highly cultured singer with a well modulated voice of great beauty and clearness. Her singing delighted the audience.

Pauline Dobbert, a contralto, of the first rank, always chooses exceptional songs for her programs. She sang a series of Beethoven's seldom heard songs of Ireland and Scotland, which require an accompaniment of various instruments; piano (Vera Japanshnikowa), violin (B. Sibor), cello (Podgorny), and organ (Stepanow). Beethoven's supreme art found in these artists valuable interpreters and the singing of Mme. Dobbert, who was in fine voice, secured her an enthusiastic reception.

**Piano Recitals**

Among a great number of piano recitals given in December, special recognition is due to the performances of Jos. Slivinski, N. Borowski and Em. Frey.

Borowski, of the school of the late Anna Essipow, appointed professor at the Moscow Conservatoire, paid



LEOPOLD AUER.

Bach, P. Locatelli, Handel, Haydn, Vivaldi. His interpretation of each and every number long will be remembered by the audience. The crystal-like tone, the fire of passionate temperament in the floating melody and themes, played in strong classical style—all thrilled his hearers. One could scarcely believe that the old man on the concert platform had the power of interpreting with such freshness and vitality of youth. Technical perfection was of no importance, thorough musicianship preceded everything else. A noble musical spirit, an intelligent control over all emotions, combined with the glow of passionate temperament, were the characteristic traits of his playing.

The Auer ideal reveals its power and charm in a large number of splendidly developed violinists, who have been recognized as artists of the first rank. Several of them are living and active in Moscow: B. Sibor, professor at the Philharmonic School; Zeitlin, concert master of S. Kussewitzki's orchestra, and some others. They all hastened to express their admiration and homage to the beloved master. When the recital was over the room of artists was overcrowded by friends and musicians. Leopold Auer, a man of intellectual breadth and refinement, had been open hearted and frank with them all.

**Auer Pupil Makes Debut**

A few days after one of his pupils, Cacilia Hansen, made her debut in Moscow, as soloist at S. Kussewitzki's Fifth

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Chicago Evening American, January 18, 1917:  
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**HAROLD HENRY****Tour 1916-17 Booking**

Mr. Henry continues to win by artistic solidity, original talent for characterization and, as occasion offers, poetic feeling. His execution is remarkable.—Maurice Halpern, The N. Y. Staats-Zeitung, March 9, 1916.

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tribute to the old master, Liszt, having only Liszt compositions on his program.

Em. Frey performed a novelty at his piano recital, his sonata, Dramatica, called "Impression de Kremlin," in which were heard the ringing bells of Russian Cathedrals, an improvisation, by which he paid tribute to the land, where he, a Swiss by birth, found hospitality, and to which he gave up his exceptionally high musical endowment, acting as professor at the Moscow Conservatoire and educating a great number of pupils. At present he is on a tour through Russia, extending to the far towns of the Caucasus.

#### The Cult of Scriabin's Music

Scriabin's name is often to be found on the program of pianists. A society in his memory has been established in Moscow and Petrograd and each of them is displaying intense activity in organizing piano recitals, lectures, etc. In Moscow they took place at the palace of the Princess Gagarine, who is the president of the above mentioned society. In December, Eug. Bagalowski, a highly cultured musician, gave a lecture the object of which was a report on the miniature pieces by the late composer. He gave very interesting details, realizing that although very short pieces, they have the right to be recognized as of great importance in the development of pianism.

Mme. Nemenowa-Lounts, a pupil and disciple of the late composer, performed a series of short pieces, known as enigma, prelude, poëme, etude, etc. Endowed with musical sense and having been under the sway of Scriabin, she has acquired the manner and style in which he played these pieces. She learned to know Scriabin's viewpoint on these improvisations, and the grasp of them by this pianist deserves special mention.

Mark Meytshik, a distinguished pianist, was invited by the "Scriabin Society" to give a piano recital of Scriabin's works. Four large compositions were performed by him at this soirée: the third and fifth sonatas, "Poëme Tragique," op. 34; "Poëme Satanique," op. 36, and several short pieces.

Mark Meytshik, an intelligent pianist with a splendid technic and a well modulated touch, rose to great heights with each and every piece. He has the rare ability to give vitality to his performances, which were beyond reproach. His playing is always a sheer delight.

ELLEN VON TIDEBÖHL.

#### Durieux, a Favorite Cellist

Willem Durieux, solo cellist, and member of the Tollen Trio, was on tour last autumn. He has been heard



WILLEM DURIEX.

frequently in Greater New York this season, always winning praise. Press reprints follow:

Mr. Durieux appeared at once the poet he proved himself to be. The cellist's tone was of great charm and sensuous beauty, at times making one think of a whole company of strings, such was his volume. . . . Mr. Durieux is a poet par excellence, and will long be remembered by those who heard him last night.—Nashville Tennessean, November 1, 1916.

So enthusiastic was the applause that the musician was compelled twice to respond to encores.—Delaware (Ohio) Daily Gazette, October 25, 1916.

No artist ever made a more complete capture of his audience than Mr. Durieux, and the cello will hold higher rank in the hearts of Port Henry people since hearing Mr. Durieux play. It was really a revelation to most of the audience, and the abundant applause accorded every number showed that his artistic rendering of each selection, the rich, pure tones and his perfect command of the instrument, with his wonderful ability to bring out the loftiest and best of its possibilities, made him a great favorite with the audience.—Port Henry (N. Y.) Weekly, January 26.

Mr. Durieux won his way into all hearts by his uncommonly beautiful tone and technical mastery. His appealing and sonorous tone, coupled with the interpretation which he brought to the rendering of the lovely work, served to stamp him as an artist of pronounced gifts.—Nashville, Tenn., November 3, 1916.

Mr. Durieux won the hearts of the audience with his cello playing.—Spartanburg (N. C.) Herald, February 13, 1917.

The cello number given by Willem Durieux . . . gave much enjoyment by the breadth of tone and brilliant technic.—Delaware (Ohio) Journal-Herald, October 25, 1916.

### ABOUT "THE GOD WHO MADE HIMSELF"

By George Edwards

The seventh chapter ("Adolescence") of this entertaining work has just reached the writer, and, like those preceding, proves the author to be no less a man of learning than a musician endowed with a very keen insight into the essential verities. This chapter, dealing with the adolescence of the god Music, refers to modern times. It speaks of the god's strength of limb, and adds that yet, when occasion demanded, "he could be as gentle as a lamb."

"And then he fell in love. Not with any one in particular, but as love first comes, with everything and everybody in general. He loved the rocks and hills, and streams laughing in the sunlight or mystically sleeping under the moon. He loved the flowers and trees with all their many colors and their smells. For it was spring, and all the possibilities of the budding earth seemed made alone for him."

The author then speaks of some of the composers of the later classical school and notes that they "forsook the lengthy methods of their predecessors and devoted themselves to shorter songs, imaging as faithfully as possible, the people's love of Mother Earth . . . spring songs, brook songs, dream songs, carnivals, boat songs, serenades, love songs—all these they wrote about. Whatever in tones could image an attitude of yearning . . . these men seized upon."

Is it possible that Mr. Edwards is a poet as well as a philosopher with a sense of humor?

In his "Notes for Grown Ups" the author gives some very interesting information on the subject of emotion and remarks, among other things, that Dewey in "The Theory of Emotion" conceives that every emotion consists of a conflict between opposing instinctive or reflexive tendencies. He adds that Dr. Kate Gordon has taken this theory as the basis for her investigation of art-psychology and suggests that the great principle of "contrary motion" is the perfect image of this conflict.

#### Mr. and Mrs. Huss in Recital

Henry Holden Huss and Hildegard Hoffmann Huss will give a matinee at the Comedy Theater, New York, on Monday afternoon, April 16, assisted by May Mukle, cellist. In addition to some unique folksongs, Mrs. Huss will sing three new songs by her husband, and some French, German and Italian art songs. By special request, she will also repeat "After Sorrow's Night," one of the four songs by Mr. Huss which was so well received at the recent concert of the New York Chamber Music Society, Carolyn Beebe, director, and a song which Oscar Seagle, to whom it is inscribed, has been featuring on his programs.

Mr. Huss will play four of his new piano compositions, "Valse Intime," Minuet Roccoco, and two concert etudes,

"Sur le Lac" and "The Brooklet." Miss Mukle is scheduled to play two movements from Mr. Huss' cello sonata, assisted by the composer, and a group of solos by old Italian and French composers.

#### A New Patriotic Song

This is the time for new patriotic songs, and they are appearing numerous. One of the latest is "Defend Our Land," the words and music by Albert Crockett. The tune is simple and suitable for its intended effect. The words are especially good, both as a patriotic force and for singing purposes. The composer is his own publisher at 640 Madison avenue, New York.



Frederick Gunster  
TENOR

Birmingham, Ala., News.—"An unusual quality of tenderness admixed with the proper blend of fire marked Mr. Gunster's solos and evoked a storm of applause from his auditors."

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### Stokowski Forces With Werrenrath, Soloist, Heard by Large and Enthusiastic Audience

Richmond, Va., March 20, 1917.

Before an audience of enthusiastic music lovers that well filled the City Auditorium last night, the Philadelphia Orchestra, under Leopold Stokowski, conductor, gave Richmond the greatest symphony concert in its history. From the first perfect attack, as the leader lifted his baton, to the last riotous fandango, the performance was flawless. Individually, technically perfect, the musicians expressed, as one man, the mind of Stokowski, who stands without a score to read, and with eloquent gestures interprets the spirit of the composers. Perfection of performance is an inspiring thing to auditors. The wonder grows at the composer's gift who could hear in his mind the complex voices of the instruments.

The concert began with the overture from "The Marriage of Figaro," by Mozart, a lively, graceful work which made a good background for Mr. Werrenrath, who followed in two Mozart arias, accompanied by the orchestra. The baritone's fresh young voice that rose above the orchestra revealed rich-smooth tones of great beauty. Werrenrath's last number was Chadwick's setting of the heroic poem, "Lochinvar," which was sung with magnificent style and tone. Four numbers by Gluck were arranged by the conductor so that they comprised a new form in themselves, a symphony of five movements, exquisitely tuneful and played with delightful verve and tempo. The novelty of the program was a symphonic poem, "Die Sirenen," by Reinhold Gliere. Though he used the old story of the sirens, the treatment was so original that it will remain long in the memories of those who heard it. The real riot of the evening was "Capriccio Espagnol," by Rimsky-Korsakoff. Whether this suited the temperament of the leader better or because of inherent qualities in the music itself, it seemed to race away from all restraints and difficulties like a regiment of Cossacks on the wide steppes of Russia. All the mystery, gloom and passion of the Slav were in it. The work of the Philadelphia Orchestra caused an

unusual amount of enthusiastic praise and the success of this splendid organization is assured when it returns to Richmond next year. The orchestra was brought to Richmond by the enterprising local manager, W. H. Betts, who is being congratulated on every corner for his efforts to bring to Richmond the world's greatest musical lights.

H. W. B.

### Anna Case Has Two Standpoints —Operatic and Dramatic

"There is much injustice," said Anna Case, in a recent conversation, "in the attitude toward the opera singer. Here is an artist who is combining within himself all the arts. He is a Wagnerian music drama in miniature, and yet when he is criticised by the critic he is judged—not in his entirety—but only for his singing voice."

"I believe that when singers are judged on the concert stage they should be judged as nearly as possible from the standpoint of voice production. All the elements in concert work are concentrated on this."

"Take the opera singer on the other hand. He must not only sing, but must act while singing. If the action calls for a double somersault while singing he must acquiesce. If the orchestra thunders in brass, if the woodwinds whistle, it matters not; he must along. Sometimes the opera singer is in harmony with all these things, and sometimes he is not."

"And it is no wonder. Composers ask him to subordinate his powers of song to his histrionic ability. In a singer who has been trained to sing a high C when he is sweeping out the corner of a room it may, perhaps, not offer difficulties, but to most singers, not thus trained, the habits of their early schooling make it impossible for them to go through their parts in song and acting with union."

"Do not misjudge me. I am not finding fault with the singers for what they neglect to do. I am merely calling attention to the fact that these things are not taken into consideration when the opera singer is judged."

### Mr. and Mrs. Thomas J. Kelly Delight in Irish Program

When appearing St. Patrick's night in a delightful program of Irish music in St. Joseph, Mo., Mr. and Mrs. Thomas J. Kelly of Chicago gave evidence anew that not alone are they excellent vocal instructors but excellent concert artists as well. The following glowing tribute to the Kellys from the St. Joseph (Mo.) Catholic Tribune of March 24 speaks for itself:

Mr. and Mrs. Thomas J. Kelly, who appeared in a program of Irish music last Saturday night, . . . received much applause from the large and appreciative audience present. The program was in the truest sense of the word, Irish, for as Mr. Kelly explained to his hearers, it was his intention to prove to the world that there were other things in Ireland besides red whiskered comedians with green vests and clay pipes. Very appealing were the songs, especially those that breathed the sweet melodies of the long ago, when fairies roamed the Emerald Isle and men wrote with facile pen the folklore stories of this intensely religious and wonderful people. Jean P. Duffield was their accompanist, and played with much expression.

### Rosalie Wirthlin Engagements

Rosalie Wirthlin, the contralto, whose recital at Aeolian Hall, New York, a fortnight ago was a notable event, appeared in Washington as soloist, on March 28. Following this came an engagement in Raleigh, N. C. Lafayette, Ind., was also on her schedule. Press notices of her Aeolian Hall recital from metropolitan dailies were extremely flattering, and will be reproduced in the next issue of the MUSICAL COURIER.

### \* Victor Wittgenstein Recital, April 15

Victor Wittgenstein will give a piano recital on Sunday afternoon, April 15, at the Princess Theater, when he will play the following interesting program: "Sarabande" (Ra-

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Five negro spirituals received an ovation.—Brooklyn Standard Union.

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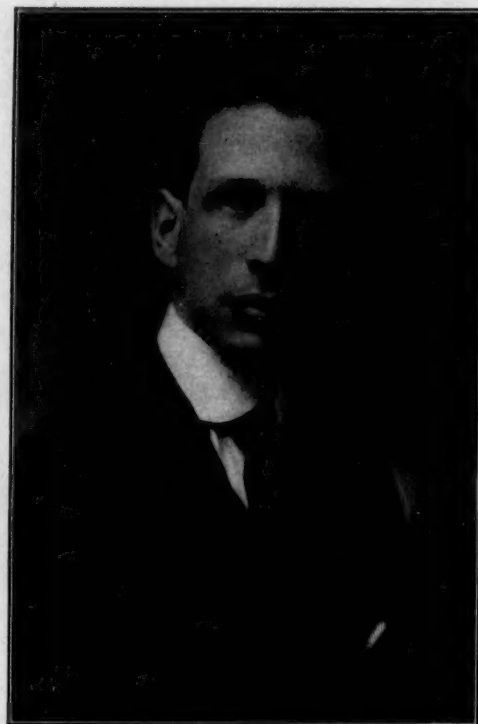
Brooklyn Life says:

There are times when criticism passes over into enthusiastic appreciation, when the jaded commentator can shout as enthusiastically as the merest tyro of an auditor. Such a time came Sunday afternoon when OSCAR SEAGLE gave his first Brooklyn Recital. The most important part of the program was the group of Negro Spirituals.

The popularity that the spirituals deserve can never be until a singer is found who not only possesses keen musical intelligence but also a deep knowledge of, and interest in, the people who produced them.

In OSCAR SEAGLE these songs have found their true interpreter.

For a long time the writer has hoped that some artist equipped for the work might make known universally these songs. Others have sung arrangements of them, but always there has been lacking what SEAGLE furnished—the thorough appreciation of, and the ability to convey, the deep, underlying spirit of the compositions.



VICTOR WITTGENSTEIN.  
Pianist.

mean-MacDowell), gavotte and variations (Rameau-Leschetizky), "Tambourine" (Rameau-Godowsky), sonata, D major, op. 28 (Beethoven), prelude (Debussy), prelude (Saint-Saëns), prelude (César Franck), scherzo, op. 39 (Chopin), "Consolation" (Liszt), "A. D. 1620" (MacDowell), "Etude en forme de Valse" (Saint-Saëns).

### A New Marr Record

It will be recalled that Graham Marr, now on tour with the Boston-National Grand Opera Company, sang Zurga in the beautiful production of "Pêcheurs de Perles" given by the Cleveland or Interstate Opera Company. As a result of his tremendous success in the role sung by Mr. de Luca at the Metropolitan Opera House, a talking machine company announces a splendid duet recording Graham Marr's and James Harrod's singing "In the Depths of the Temple," from Bizet's "Pêcheurs de Perles."

In this impressive scene from the Temple of Brahma, the virile resonance of Marr's baritone and the mellow sweetness of Harrod's tenor produces a beauty of harmony as rare as it is wonderful.

### Herbert Dittler, a Spiering Product

Herbert Dittler, about whose activities of the past season an extended notice was published in the MUSICAL COURIER of March 20, wishes to correct the impression that he studied only with Jacques Thibaud while abroad. Mr. Dittler availed himself of the opportunity to study with Arthur Hartmann, Theodore Spiering and Jacques Thibaud while in Europe, but declares that he owes his violinistic knowledge to a great degree to Spiering, with whom he was associated in Berlin from 1906 to 1909.



### Mlle. Vix for Chicago Opera

Genevieve Vix, the beautiful and charming prima donna of the Opéra-Comique at Paris, has been engaged by Cleofonte Campanini, general director of the Chicago Opera Association for the coming season. This artist has been accorded triumphs not only in Paris, but also at Buenos Aires and Madrid, where she has become a popular favorite. She is well known to American tourists who frequent opera in the French capital for her masterful interpretations of "Thais" and the role of Manon, in which opera she will make her debut before the Chicago public.

Her extensive repertoire include "Monna Vanna," "Faust," "Romeo et Juliet," "Jongleur," "Pelleas et Melisande" and "Louise."



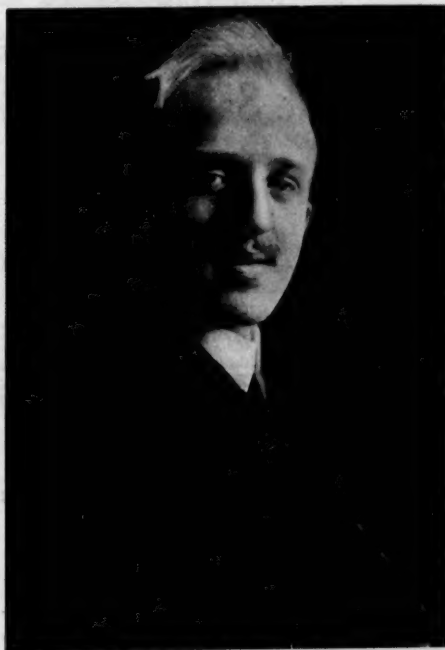
GENEVIEVE VIX.

Owing to her European popularity and the existing European contract (despite the war) Maestro Campanini considers himself most fortunate in having been able to secure the services of this artist for next season and regards her engagement as one of the most important. Her debut will naturally be awaited with great interest.

### Cornelius van Vliet, a Successful Solo Artist

Returning from his tour with the Minneapolis Symphony Orchestra, Cornelius van Vliet, its principal cellist, gave a joint recital on March 20 with Florence Hinkle in Cincinnati for the Matinee Musical Club. This was a re-engagement for Mr. van Vliet, as he played there with such success two years ago. Last week he duplicated this success.

As soloist with the Minneapolis Symphony Orchestra

CORNELIUS VAN VLIET,  
Cellist.

during its Pacific Coast tour, Mr. van Vliet won much praise from press and public alike. Appended are comments from the Los Angeles press:

The applause after the solo of Cornelius van Vliet, the able and well schooled cellist of the organization, was prolonged so that he had to give two encores to his solo feature. In his rendition of the Saint-Saëns concerto in A minor he proved his exceptional skill in the management of his instrument. An epitome of delicacy was the "Moment Musical," by Schubert, his first encore,

and it is seldom one hears the "Swan," his second encore (with harp accompaniment), given in as lovely a manner.—The Times, Los Angeles (Cal.), February 6, 1917.

Cornelius van Vliet, first cellist with the orchestra, played the Saint-Saëns concerto, No. 1, showing fleeting and facile fingers, and a bow arm of especial surety. His upper register was light and of delicious quality and his interpretation thoughtful. He played two encores in response to continued demands from the audience.—The Examiner, Los Angeles (Cal.), February 6, 1917.

This virtuoso's management of his instrument is most remarkable and absolute clarity itself. His numbers were greeted with deserved approval.—The Herald, Los Angeles (Cal.), February 6, 1917.

### The Brookfield Summer School of Singing Begins July 5

The twenty-eighth season of the Brookfield Summer School of Singing will open on July 5. The director, Herbert Wilber Greene, whose name is familiar to all musical educators, may well be congratulated on the success of the oldest and one of the best equipped summer musical colonies in the country.

In the ideal vacation country of New England, at Brookfield Center, Conn., the school has grown steadily from one unpretentious little frame "parsonage" to eight cottages and a fully equipped opera house and recital hall, in which two successful seasons of real grand opera already have been given by students of the school with full casts, scenery and lighting facilities.

The delightful esprit de corps of Brookfield brings back old friends and students from year to year in the same charming fashion that in old Italy pupils traveled far to live and study with a beloved maestro. Many old friends and new already are anticipating a renewal of the rare days of study and pleasure at Brookfield for the season of 1917.

### From the Martin Studio

From the vocal studio of Mr. and Mrs. Frederic Martin comes news of the activities of some of their advanced pupils. Three of Mr. Martin's pupils are doing the solo

parts in Stainer's "Crucifixion" on Good Friday night: Francis Porter, at Rutherford, N. J.; William Schloo, at Hackensack, N. J., and Douglas Campbell, in New York City. At a recent studio musicale, Mrs. John T. Hettrick, soprano, sang charmingly songs by Franz, Schubert, Munro and Ward-Stephens; Pauline Bachman, soprano, revealed a beautiful voice in songs by Handel, Spohr and Gounod, and Ruth Pettigrew and Frances Guttel, contraltos, showed great promise in numbers by Secchi, Homer, Ronald and Brewer. Mrs. A. L. Dyker, mezzo-soprano, sang songs by Coombs, Thomas and Homer. Their work delighted a large and appreciative audience, also reflecting great credit upon the instruction they are receiving from these painstaking teachers. Most satisfactory accompaniments were played by Clara Pashley, studio accompanist.

In the near future Mr. Martin appears in Newark, N. J., Brooklyn, N. Y., Englewood, N. J., Danville, Va., Syracuse, N. Y., Toledo, Tiffin, Alliance, Ohio, and Knoxville, Tenn.



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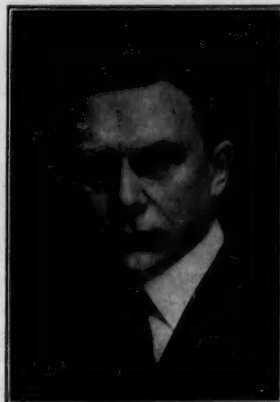
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**OUT OF THE DRIFTS**

The first intimation that all was not well with Christine Miller came in the shape of a telegram from the wilds of Minnesota to the offices of Haensel and Jones on Friday, March 16. It read somewhat as follows: "Am snowed in en route to Cleveland. Frightful blizzard has stopped trains for twenty-four hours or more. Doubtful whether I can fill engagement in Cleveland on Sunday. Am heart-broken, but it is a most interesting experience." Here is the "straight from the front" unexpurgated version of Miss Miller's experiences in the drifts, written in her own words to the managers of her business destinies:

"Such a trip! To give you a clear idea of what has been happening to me for nearly a week let me go back to Wausau, Wis., where, as you know, I sang on March 12. Left there Tuesday morning, the 13th (who said unlucky?—he was right) about 9 o'clock; traveled all day until 7:30 p. m. in a day coach, without luncheon, to St. Paul. There got sleeper for Huron, where I should have arrived about 9 a. m. on the 14th, but was held up by snow drifts for eleven hours on the way, so arrived instead



CHRISTINE MILLER (x) AND PARTY, INCLUDING HER ACCOMPANIST, KATHERINE PIKE, READY FOR AN EXCITING RIDE THROUGH THE SNOW DRIFTS NEAR LUVERNE.

at just 8 p. m. I had dressed for the concert on train, so stepped right out on the platform, singing entire program without rehearsal with accompanist.

"Next morning, the 15th, I took first train out for Sioux Falls, arriving there at 3:30 in the afternoon. Had a long rehearsal with my accompanist, Miss Pike, then concert, and because a terrific blizzard began that night I was strongly advised by all who should have known, that my only chance of escaping a blockade was to leave Sioux Falls that same night at 10:15, going to Chicago via St. Paul. This I did, alas!

"Woke next morning to find we were snowbound at Luverne, Minn., only thirty-two miles from Sioux Falls. Blizzard was still 'on.' No one could give any information concerning anything. We were 'toted' back and forth



CHRISTINE MILLER "JOY RIDING" DURING HER RECENT SNOWBOUND EXPERIENCE NEAR LUVERNE, MINN.

on bob-sleds, there being no room for sleeping at the hotel. Miss Pike, myself and another woman were the only 'females' on the train.

"On Friday afternoon, about 3 o'clock, it was proposed that I give a concert in the local opera house (a really lovely auditorium) for the benefit of the local benevolent society, to which I consented. The club sent all sorts of

sleds to gather in the audience, for the blizzard was still raging and the streets were impassable.

"To my great surprise, they gathered an audience of about 300 in only five hours, with the tickets at one dollar each. How's that for Western enterprise? Of course, everybody from the train came too. I gave a song recital and closed with an Edison tone test, for I had my records in my trunk in our baggage car, and there was a local Edison dealer in the town.

"The concert was most successful, and as a 'special feature' I organized the men who were in our two Pullman cars into a chorus and had them all sit up in front. At the close of my program I sang 'A Perfect Day' (it was so appropriate), and all the men astonished and surprised the townspeople by rising and singing with me. They also had a 'cheer leader' and gave me three rousing cheers at the finish. Then the mayor of the town got up and spoke 'feelingly' of his and the people of Luverne's great appreciation, etc. After the concert 'our crowd' repaired to the hotel across the street and had a dance.

"The next morning, Saturday, the 17th, I, with four others, attempted to get to Rock Rapids in an open bob-sled with a double team of horses. The horses were floundering in drifts from three to four feet in places, and after covering all of four miles in two hours, we decided it was useless to go on, and so returned to the train. That night we took possession of a large confectionery and 'sody fountain' store and had another dance.

"It was Sunday, the 18th, at noon, that we beheld the welcome sight of a snow plow. A few of us more impatient souls, who simply couldn't wait for the train to get started, rode back to Sioux Falls on a 'trailer' attached to the engine that was pushing the snow plow. We arrived there with one-half hour to spare in making the Chicago connection. In Chicago I had just fifteen minutes to make my connection for my next engagement in London, Ontario, but I did it. All along the line officials looked after me and my luggage, even in Chicago, having been asked to by officials of the snow-bound train.

"Thus ends my 'story,' and from now on I expect plain sailing, barring a possible railroad strike, wreck, cloud-burst or something equally delightful and unexpected. Did anybody say a singer's life was not a varied one?"

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## SACRAMENTO CLUB NOTES

Sacramento, Cal., March 21, 1917.

The second recital of the Schubert Club took place last week at the Tuesday Club house, and the affair was well attended. This singing society of mixed voices was organized last year under the direction of Edward Pease, and he is still leading them. Nothing of the beautiful tonal effects and shadings of its first concert was lacking in this, the club's second effort. Pease is working wonders with his band of vocalists. The singing shows plainly weeks and months of careful training. It is to be hoped that more men will join this club, as this section is somewhat lacking in strength at present. Mrs. Pease was the accompanist. Her work is entirely above criticism. The soloists, Mrs. Luther Beaman, soprano, and Albert Barber, tenor, were well received, and deservedly so. Mrs. Beaman is a newcomer here and is a most valuable acquisition to the musical colony. Barber is a young artist-pupil of Pease and is rapidly coming to the front.

## Spalding With Saturday Club

The Saturday Club presented Albert Spalding and Andre Benoist to the musicians and lovers of the art Monday evening at the Clunie. This was the initial appearance of these artists in Sacramento, and the impression made was a lasting one indeed. There are in Spalding's playing all the requisites of the great artist. His bow arm has the schooling which knows no limits ultimately, and he is scholarly and serious in all of his work. His reading of the César Franck sonata was the finest yet given here. Benoist is a pianist and accompanist par excellence.

## McNeill Club Event

The first concert of the McNeill Club to be given this season was held at the Tuesday Club house last evening. This male singing society of Sacramento has been one of the real musical facts here for the past twenty-six years, and that there is a world of pride in it was amply proven by the large and enthusiastic audience present last night. Added enthusiasm was prevalent also because of the club's new director, Albert I. Elkus, a musician well known both in this country and Europe for his ability as a pianist and composer. The program plainly showed a great deal of earnest work on the part of Mr. Elkus and his men and the numbers were given a scholarly interpretation which placed the club on a plane much higher than ever before. It might be well to mention the fact that the members of the McNeill Club are all business men who treat the work as a very serious pastime. May it be said, much to their credit, that their attendance at rehearsals is a religious duty with them. The club's assisting artist was Stella M. Jellica, soprano, of San Francisco, whose work was most delightful in every detail. She is a beautiful singer. The regular accompanist, Ruth Pepper, gave most intelligent support throughout the program. She was assisted in some of the numbers by Florence Linthicum, organist, whose work was very satisfactory indeed. A. W. O.

## "Delinquent Gods"

Among recent opinions which Frank Fruttchey has received on the subject of his newly published book, "Delinquent Gods," he values especially this one from C. E. Howe, division superintendent of the Sheldon School of Character Analysis, Detroit, Mich.:

One might imagine Socrates were again on earth, trying to get the people to think. You, too, will have to drink the hemlock of prejudice, for you are striking at ignorance and superstition—the gods of Orthodoxy. Your book will create close friends and bitter enemies. Accept my congratulations.

One of the best known American musical theorists says of "Delinquent Gods": "Read it and study it if you want a red blooded analysis of music that will not offend your intelligence." The Detroit Saturday Night of March 17 says:

Musical circles will have a new topic of conversation that will doubtless lead to some lively impromptu debates when they get a glimpse of "Delinquent Gods," a book by Frank Fruttchey.

## Gardner Repeats Success in Boston

Samuel Gardner, violinist, gave his second Boston recital at Jordan Hall on Saturday afternoon, March 10. That Mr. Gardner repeated his former success is shown by a few of the following notices, more of which will be printed in a later issue of the MUSICAL COURIER:

Mr. Gardner is undoubtedly one of the most talented of the younger violinists now before the public. He is a very serious artist, but serious in this case does not mean dull or pedantic. It is seldom that a young man shows such excellent schooling, such solid and musicianly accomplishments, and at the same time plays with the contagious sincerity and enthusiasm displayed by Mr. Gard-

ner yesterday. . . . Mr. Gardner has an admirably clean cut technic and beautiful warm tone. He has also breadth and on occasion virtuosic dash and brilliancy. He played the Handel D major sonata with a sweetness of expression in the slow movements that would have been cloying if it had not been tempered by the finest intellectual quality and an apparently inborn sense of proportion and form. The quick movements were not too quick, but excellently judged in tempo, and as robust and square toed as the strictest Handelian might require. It was good to listen to a young man playing fearlessly and naturally, without pretense of self-consciousness, with the earnestness and ardor of his years. —Boston Sunday Post.

In more than one regard it may be said to have distinction. A well schooled technician, Mr. Gardner has cultivated beauty of tone and individuality of style. He phrases with sensitivity to proportion, with sense of balance, and with breadth. He gives the hearer in clear profile the salient line and accent of a musical idea; he observes contrast and he has begun already to expand and recreate the composer's thought, yet not with more than the exaggeration the artist knows. —Boston Sunday Globe.

Mr. Gardner is a pupil of Franz Kneisel, whose influence upon violin playing in America, through the many artists he has formed and launched, is very widespread. We imagined that we could see something of the classic conservatism of the master in the playing of his disciple, and the program given Saturday afternoon leaned rather to the broad and dignified school than to modern vagaries or stringed fireworks. . . . Mr. Gardner played the D'Ambrosio concerto in D minor very commendably, displaying poise, depth of expression and evenness of tone. —Boston Daily Advertiser.

## John Barnes Wells in Amsterdam

John Barnes Wells, the tenor, gave a recital in Amsterdam, N. Y., March 14, of which a leading local paper said next day:

That a concert has never been given in Amsterdam which has given more real pleasure and satisfaction than that at the Second Presbyterian Church by John Barnes Wells last evening, was attested by practically all who heard this world famous tenor. A great many people had heard records of the Victrola, made by this splendid singer, but few were prepared to hear the really wonderful recital. The program . . . was carried out, one number, "Memories," having been added by special request. Each number brought forth unstinted applause from the large audience, and the singer was forced to respond to many encores to satisfy

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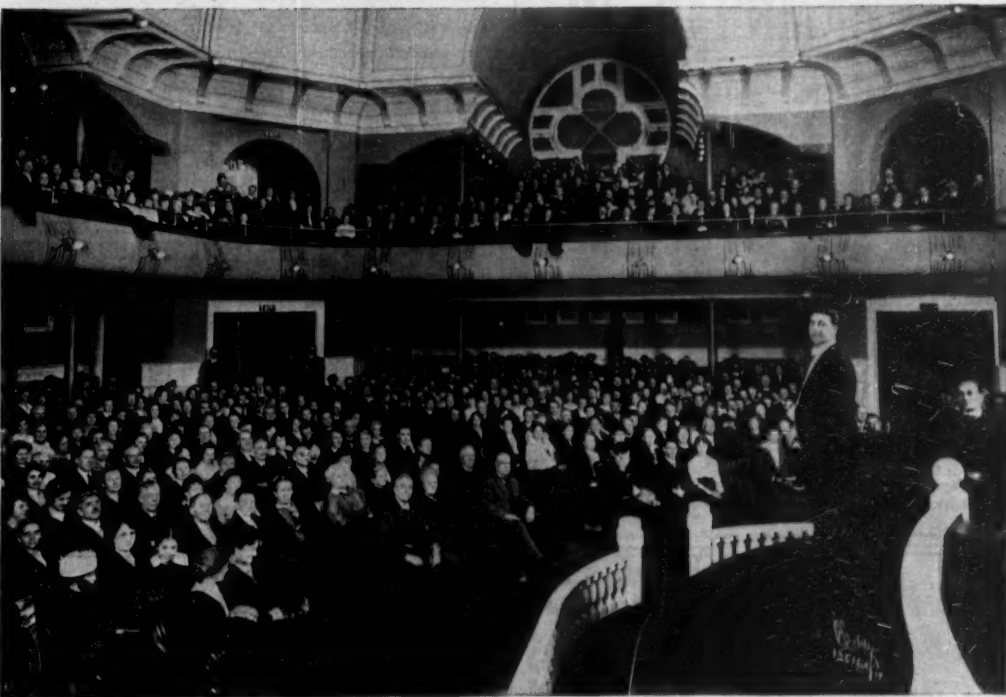
HILLBOURNE FARM, Vail's Gate, N. Y.

For particulars address at Studio—124 E. 39th St., N. Y.

the apparently insatiable desire of his auditors. Mr. Wells is known the world over as one of the best tenor singers of the day. . . . His clear, bell like tones, deeply resonant, yet plaintively sweet, filled the large auditorium, and his perfect enunciation and splendid breath control gave added value to the quality of each note as it poured from his throat, easily, effortlessly, yet with great power. His is truly a "big voice." —The Morning Sentinel, Amsterdam (N. Y.), March 15, 1917.

## Mme. de Vere to Be Heard April 12

Admirers of the distinguished singer, Clementine de Vere, will be glad to know that the program of the annual operatic performance of the National Opera Club, at the Waldorf-Astoria Hotel, New York, on the evening of April 12, will include the third act of "Lucia" and the second act of "Aida" (scene 1), in both of which she will sing the title roles. Romualdo Sapio will conduct. As in the past, Mme. De Vere's versatility again will be in evidence in two characters of so widely different style.



JAMES GODDARD SINGS TO CAPACITY AUDIENCES EVERYWHERE.

The giant basso of the Chicago Opera Association has met with considerable success on his transcontinental tour, singing everywhere to capacity houses. The above picture was taken at his concert in Spokane, Wash., where he met with unqualified success.

## James Goddard Returns From Successful Western Tour

James Goddard, leading basso of the Chicago Opera Association, has just returned from a tour of the West, during which he visited a great many of the principal cities and everywhere was received with acclamation.

The Evening Capital News, of Boise, Idaho, has the

following to say concerning his concert recently given in that city.

James Goddard, world's greatest bass-baritone, thrilled an audience last night at the Finney Theater. Mr. Goddard's wonderful voice has not only volume and power, but sweetness, and his articulation is so perfect that the words were distinctly audible in every part of the house. His program was especially fitting for he took his audience from the classic to the Southland, and the way Mr. Goddard could sing the Southern selections made one almost see the land of orange blossoms and cotton. After every group he was encored and brought back a second time.

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## NEWARK

**Big Pre-Festival Interest Displayed—Soloists Are Galli-Curci, McCormack and Ysaye—Garrison and Zimbalist Heard by Large Audience—Last Shaffer Concert—Leginska, Kerns and Lindquist Enjoyed—Evan Williams' Art—Marie Tiffany With South Orange Club—Notes**

Newark, N. J., March 29, 1917.

Interest in this year's music festival, which will be held on Tuesday, Wednesday and Thursday evenings, May 1, 2 and 3, is being manifested not only in this city and the surrounding towns, but also in New York. The sale and exchange of advance tickets began Thursday morning, March 15, at 9 o'clock, the first purchaser having arrived at 7.30 o'clock, and from every indication the event will be a decided financial success. With Mme. Galli-Curci, John McCormack and Eugen Ysaye, as attractions, capacity audiences promise to be in attendance.

#### Garrison and Zimbalist in Recital

Mabel Garrison, soprano of the Metropolitan Opera Company, and Efreim Zimbalist, violinist, attracted a large and enthusiastic audience to Krueger Auditorium, Tuesday evening, March 13. The warm and well controlled

voice of the singer delighted every one, and her singing of numbers by Fauré, Paladilhe, Fourdrain, Delibes, Rogers, Foster, Henschel, and Strauss was so enthusiastically received that she was compelled to add several encores. George Siemmon was her accompanist. Mr. Zimbalist's program numbers included the Paganini concerto in D minor, Sarasate's "Zapateado," Wieniawski's "Russian Carnival," the "Orientale" of Cui and d'Ambrosio's "Serenade." His encores included Kreisler's "Tambourin Chinois," and Kreisler's arrangement of Beethoven's rondino.

#### Final Shaffer Concert

Louise Mertens, contralto; Eleanor Spencer, pianist, and Alexander Bloch, violinist, presented the program at the fifth and closing concert of the tenth series of artists' concerts which have been given at the Eliot School, under the direction of Charles Grant Shaffer. As on former occasions, the artists were well chosen, both the program and the manner of its delivery being worthy of the highest praise. Assisted by Henry M. Williamson, at the piano, Mrs. Mertens sang the Saint-Saëns aria, "My Heart at Thy Sweet Voice," the Bach-Gounod "Ave Maria" and a group in English. Miss Spencer proved herself to be the artist which the reports of her work had led Newark audiences to expect. In numbers by Chopin, Arensky and Roentgen, she showed her splendid technical and interpretative ability to great advantage. Mr. Bloch, assisted by Mrs. Bloch at the piano, played the Beethoven sonata No. 2, and a group of compositions by Chopin-Auer, Beethoven-Kreisler, Kreisler and Hubay. He also played the obligato for the "Ave Maria." Mr. Bloch is an artist of splendid attainments, and his scholarly interpretations delighted every one. Each of the artists was recalled many times and graciously gave extras. A large audience testified to its delight and appreciation of the efforts of Mr. Shaffer in bringing to Newark audiences such excellent artists as have been presented this season.

#### Leginska, Kerns and Lindquist Heard

Ethel Leginska, pianist; Grace Kerns, soprano, and Albert Lindquist, tenor, were the artists at the annual musicale of the Contemporary, which took place in the Palace ballroom. Mme. Leginska's splendid art is too well

known to require comment. Suffice to say that in numbers by Rameau, Beethoven, Chopin, Schubert-Taussig, Liadow and Liszt, she played with all the vigor and fire for which her work is so well known. Miss Kerns possesses a voice of rare beauty which she controls with consummate art. Her program included such familiar songs as Campbell-Tipton's "A Spirit Flower," Burleigh's "Deep River," Monro's "My Lovely Celia," and others by Wilson, Sibella, Boyd, Seiler and Gilbert. In the aria "Depuis le jour," from Charpentier's "Louise," Miss Kerns showed herself to be equally gifted dramatically. Mr. Lindquist also contributed an operatic aria to the program, selecting one from Puccini's "Bohème," to display his marked ability. He also gave a group in German, by Strauss, Sommer, Reger, and Schumann, and one in English, by Speaks, Grieg, Campbell-Tipton and Frank La Forge.

#### Evan Williams Delights

Evan Williams is another artist who has added to the musical life of this city of late. Mr. Williams, assisted by Harry M. Gilbert, gave a program of songs in English in the fine style which invariably marks his work. Although his entire program was received with every indication of delighted approval on the part of his large audience, it was in the excerpts from oratorio that he was heard to the greatest advantage. Although his program included sixteen numbers, his audience insisted upon many recalls and extras.

#### Marie Tiffany With South Orange Choral Club

At the sixth subscription concert of the South Orange Choral Club which took place in the auditorium of the South Orange High School, Marie Tiffany, soprano, appeared as soloist. Miss Tiffany is a member of the Metropolitan Opera Company, and, assisted by Charlotte Ditchett, at the piano, she gave much pleasure in songs by Grieg, Debussy, Steinbach, Nevin, Woodman and Lane Wilson, graciously giving encores after long continued applause. Under the direction of Frederick Sturgis Andrews, the choral was heard in numbers by Parker, Elgar, Pointer, Strauss and a group of folksongs.

#### Notes

A new organization is the Cecilian Choral Club, which gave an interesting concert under the direction of A. Boyd Smack. There were choruses, also solos and concerted numbers by Aimee A. Smack, Gertrude McDermott, James Lynch and Peter A. Gallen. A large audience was most enthusiastic in its praise.

Under the auspices of the Slavonic Literary Circle, a concert was given in Krueger Auditorium, by George Dostal, tenor; Lucille Orell, cellist, and Winifred Bambrick, harpist, with Emil Polak, as accompanist. These artists are well known in the musical world and delighted their audience with the excellence of their work. Special mention should be made of the splendid accompaniments of Mr. Polak.

Advanced pupils of Lillian Jeffreys Petri were heard in recital at the Petri studios, those participating being Mrs. Frederick Egner, Mrs. W. W. Wyckoff, Elsie Littell Condit, Hazel Tolson, Mrs. W. Wilde, Carl A. Giese, and Miss Tiger. That they are serious students and as such have received careful training in the art of the piano by their gifted teacher, each one amply demonstrated. The program was thoroughly interesting, including compositions by Scarlatti, Bach, Beethoven, Chopin, Mendelssohn, Schumann, Liszt, Rachmaninoff and Chaminade.

Arturo Nutini, the violinist and pianist, gave his annual recital, assisted by Paul Petri, tenor, and Lillian Jeffreys Petri, accompanist. This unusually gifted artist played violin compositions by Hubay, Schumann, Kreisler and Nachez, and his piano contributions included the Beethoven sonata, op. 26; a Thalberg theme and étude, a Chopin ballade, a Liszt rhapsody and "Hark, Hark, the Lark," of Schubert-Liszt. Mr. Petri displayed a tenor voice of splendid quality in songs by Lotti, Strauss, Godard, Homer, Sinding and Cowen. In Mrs. Petri, the violinist and the singer had an accompanist whose artistic playing added greatly to the excellence of the program.

At the annual "Subscribers' evening of music of the Oratorio Society, Nana Genovese sang the aria "O Mio Fernando," by Donizetti, and a group of songs by Lou's Arthur Russell, including "When Thou Art Near," "The Maiden's Question," "Beneath the Stars," and "Wh-n Stars Are in the Quiet Skies." This was the second of the annual subscription series of concerts which this society gives, this being the thirty-eighth season.

Mrs. Richard Couper, Cleveland Perry, Annette Faatz, Charles Langbein, Mary Potter, Eugene Scudder and Claude Velor participated in a program before the Newark Choral Club recently. The accompanists were Emily Pierson and Sidney M. Baldwin. B. B.

#### Hugo Eagen in Recital

Hugo Eagen, artist-pupil of Samuel Bollinger, of St. Louis, gave a piano recital in that city at the Wednesday Club auditorium, last Thursday evening, March 22. The following program was heard: Sonata, op. 7, Beethoven; fantasticando, Tarengi; improvisation, Reger; "Melancholie," Napravnik; prelude in G minor, Rachmaninoff; "Idyl," Bollinger; "Dance Humouristique," "Tone Poem," Chopin; study in A flat major, op. 25, No. 1, ballade in G minor, "La Soirée dans Grenade," Debussy; "Jeux d'Eau," Ravel; "Irish Tune," Grainger; rhapsody, C major, op. 11, Dohnanyi.

#### Garrigue Pupil Successful in Italy

Esperanza Garrigue recently has received cable news from Roa Eaton, coloratura lyric soprano, of her triumphant success as Violetta in Verdi's "Traviata." Roa Eaton is a graduate artist of the Esperanza Garrigue studios, and continues her studies with Maestro Sebastiani, with whom Mme. Garrigue placed her in Naples, Italy, where she has been singing in grand opera with great success and to capacity houses.

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STEINWAY PIANO



## HALF A CENTURY IN MUSIC

By Clarence Lucas

## Twelfth Article

By the time my parents returned to Montreal from Melbourne, I was ready to go back to school. The days had grown interminably long since I had undertaken the ordering of the twenty-four hours to suit myself. My voluntary studies and practice could not be made to stretch conveniently from dawn to sunset. I found employment as a trombonist in a wretched theater orchestra which soon grew irksome and made my evenings longer than ever. And I lived in dread of the storm which I expected when my father returned to find his son a fourth rate professional musician instead of an advancing student. But the unexpected happened. While in London my father had attended a Handel festival and heard "The Messiah" sung by four thousand singers in the Crystal Palace. That settled my fate. Henceforth I was to study music and become a Handel. Instead of thwarting all my musical enterprises as he had always done he encouraged me. Having failed to give my skull the necessary shape and my brain the essential convolutions, he did his best to compensate me for my hereditary shortcomings by letting me play the reed organ in Sunday school and take harmony lessons from a singing teacher. I wanted to go to Germany. Much as I objected to the language, which I still dislike, I firmly believed that no boy ever could become a good musician without a few years of study in Germany. I thought that Bach's counterpoint and Mendelssohn's harmony were on tap in Leipzig and that a term or two at the conservatorium would start the two streams flowing into my arid Canadian soul. But my father did not like my foreign tastes. The sum of all excellencies for him was to be found under the British flag, sir! Why, Handel himself, sir, had renounced his native Germany to become an Englishman and had been rewarded, as he deserved, sir, with a tomb in Westminster Abbey! My father was a man after the heart of Mr. Jasper. Dickens tells how Mr. Jasper sang "The genuine George the Third home brewed; exhorting him, as my brave boys, to reduce to a smashed condition all other islands but this island, and all other geographical peninsulas, isthmuses, promontories and other geographical forms of land, soever, besides sweeping the seas in all directions." I can remember my father's resonant and commanding voice roaring away at sea songs in our little parlor forty years ago. He was several inches more than six feet tall, and he spoke with ease in the largest public halls. But when he sang for his boys in a room he overwhelmed us with "rolling billows" and "Heave ho." He was no believer in the superior merits of the foreigner and he decided that London was the place for me. Patriotism, however, has its drawbacks. The cost of tuition at the London schools cooled my father's ardor a little. He thought that Sir George Grove, whom he had met, ought to make special terms for me. I never could see why I should be specially favored for honoring the Royal College of Music with my distinguished patronage. Nor did Sir George see it. He

little realized, I suppose, that I was intended to be a second Handel. He died, poor man, before I had stepped into the shoes of the departed composer, and he died in the firm conviction that Handel's reputation was secure. Meanwhile I did my best in Montreal. I went every Sunday night to the Jesuit Church in Bluery street, to hear Dominique Ducharme play the organ and to learn what I could of mass music. This practice did not please my Protestant parents. But I had grown accustomed to opposition and thrived on it. I was at that time a piano pupil of the blind Paul Letondal, the teacher of Emma Lajeunesse, who afterwards became the famous dramatic soprano, Albani. Many years later, in 1903 or 1904, I spent a morning with Mme. Albani, in her music room, in Earl's Court road, London, playing my songs for her to sing. She told me then that she considered "With Verdure Clad," from Haydn's "Creation," the best written song for the soprano voice she had ever met with.

Paul Letondal did his best for me without any good results. I could not bring my mind to the proper practice of the piano. As soon as I touched the keys I began to make up harmonies and experiment in modulations. My hand is moderately small, but hard and stiff. It would have been a tedious task to make it flexible and capable of playing extended chords. At a reception to Leschetizky in London several years ago I played the accompaniment of some of my songs which the American soprano, Esther Palliser, sang. The old teacher told me I knew how to produce a beautiful, singing tone from the piano. He may have been paying me the empty compliments of the drawing room, for aught I know. But the fact remains that I never had any technical facility whatsoever, even in my palmy days, as they are called, when I gave a piano recital which was more distinguished for self confidence than by ability to play. Let him that is without similar sin cast the first critical stone at me. In November, 1913, I went from New York to Toronto to be present at a concert of my compositions which my dear friend of many years standing, W. O. Forsyth, had planned. His pupil, Valborg Zollner, played a number of my piano works, and the Canadian contralto, Elizabeth Campbell, sang my songs. I undertook to play the accompaniments of a few of them. But though I selected the easiest for myself I found that the little technic I once had was utterly gone. Today I handle nothing but a pen and practice only the release of a camera shutter. I read my music through the eye like a magazine or a book and I verily believe a piano key would feel as strange to my touch as the trigger of a rifle.

The late Lord Strathcona, known in Canada when I was a boy as Sir Donald Smith, gave a sum of money to found a scholarship for the Royal College of Music of London, to be competed for by Canadians. Here was the chance I had been waiting for. My father felt that I was now to begin my career as a Handel in earnest. The scholarship was not given to me, however. Two of the examiners wanted me to have it, but my harmony teacher objected strongly. He wanted one of his singing pupils to have it. She got it, and I have no doubt but that my teacher derived greater benefit from the success of his singing pupil than he could have expected from the success of a harmony pupil. I might have become one of the important musicians of England, perhaps, if that turn of the wheel of fortune had not started me in another direction. It is easy to say perhaps. I might not have accomplished any more than I have done with my haphazard and irregular self training. Guillaume Couture advised me to go to Theodore Dubois in Paris, under whom he had learned his harmony. I went. For a year I worked very hard at the complicated exercises given me by Theodore Dubois. I was permitted to attend the classes at the Conservatoire, but my name was not on the books. The instruction at the great school which Cherubini founded more than a hundred years ago is free. The French Government pays for it. So I am indebted to the French nation for a year of the best possible training in harmony and I hereby express my gratitude. That was the end of all my training. Everything I have learned in counterpoint, canon, fugue, composition, form, orchestration, I have picked up as best I could from books and musical scores. That is the most laborious and least satisfactory method. I am convinced that the lack of interest I now take in the art of music is due primarily to the smallness of the reward in comparison with the magnitude of the effort to acquire the skill to write for orchestra or military band almost without an effort. My enthusiasm has all been wasted learning how to write. I certainly advise all music students to get the best instruction possible when mastering the drudgery of technic. The young musician will need all his buoyance of spirit and youthful confidence to withstand the rebuffs he will meet with as an artist without losing years of energy overcoming technical obstacles. I have reason to believe that I learned the art of counterpoint. I have a letter from Camille Saint-Saëns complimenting me on my skill. And there is humor in the letter as well. When Saint-Saëns heard Mark Hambourg play my Prelude and Fugue in F minor he was under the impression that Clarence was a feminine name. Later on when he learned that I was not a woman he wrote me a letter mostly French, but decorated with several English words, in which he told me he had been astonished to hear the fugal forms directed so vigorously by feminine hands. Hans Richter also mistook my name for that of a female. I wrote to him in 1891 and asked permission to attend a rehearsal of his orchestra in St. James' Hall, London. He gave me the permission but he addressed the letter to Miss Clarence Lucas and called me Dear Madame. "I am the man," exclaimed Viola in Twelfth Night. As well might I call myself a woman when I get "Miss" and "Madame" all at once.

## Musicians' Club Annual Banquet, April 23

The annual banquet of the Musicians' Club of New York will take place on Monday evening, April 23, 1917, at Delmonico's. The guests of honor will be Sidney Homer and Louise Homer. David Bispham, the former president, is to preside in the absence of the present president, Walter Damrosch, who is on tour. Many musicians of prominence will attend.

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Among the soloists already engaged for the 1917-1918 season are Josef Hofmann, Pablo Casals, Fritz Kreisler, Julia Culp, Guiomar Novaes, Johanna Gadski, Joan Manen, Carl Friedberg and Percy Grainger.  
During the 1917-1918 season a Beethoven-Brahms Cycle of three concerts will be given which will include the "Ninth" choral symphony of Beethoven. These concerts will be part of the regular Thursday, Friday and Sunday series for which subscriptions are now being received. The Cycle will be given in conjunction with The Oratorio Society of New York.

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## INFORMATION BUREAU

REPLIES TO INQUIRERS

[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received.—Editor's note.]

### Hinshaw Competition

"Could I trouble you to put me in communication with some musician who is looking for a libretto for the Hinshaw competition?"

In the MUSICAL COURIER of March 22, page 18, you will find a letter from a composer to whom you could write.

### President and Secretary of Organists

"Can you tell me the name and address of the president and secretary of the American Guild of Organists?"

There is no president of the American Guild of Organists. Walter C. Gale is the warden (chief officer), and Lawrence J. Munson, 357 Ovington avenue, Brooklyn, is the secretary. There is to be a general election within a month, when changes may be made.

### Coleridge-Taylor Is English

"In your lists of 'songs of some of our best American composers' you have recently been including S. Coleridge-Taylor (with his song 'Life and Death'). What relation, if any, is this composer to the well known composer of the same name, mention of whom is to be found in our musical text books, etc., as English composer?"

I can only suppose that Coleridge-Taylor's name slipped in by mistake, as all musicians know that he was English—that is, he was born in South Africa, but made his home in England for many years. Perhaps the heading should have been "Best Composers" without the American.

The writer knows the great activity in musical matters in your location and is deeply interested in all that is done there. Is there to be any special musical festival or celebration this year by your organization?

### "Is Edouard de Reszke Dead?"

"Is Edouard de Reszke dead?"

There have been rumors to the effect that Edouard de Reszke is dead, but they apparently originated from irresponsible sources and have not been authenticated. The latest authentic news which the MUSICAL COURIER has had of him, about a year old, was in the form of a letter from Jean de Reszke, his brother, stating that he was alive and well on the De Reszke estate in Poland.

### Summer Schools for Public School Teaching

"I will appreciate it very much if you will kindly give me the names of any summer schools where one can take a course in school music as taught in city public schools. Am anxious to take this course and would prefer being at a place where there would be opportunities for hearing good music."

Columbia College has a summer course, and so has Hunter College (for girls), both of them in New York City, where the opportunities of hearing the best music are as good as anywhere in the country. Of course, there is not so much music here in the summer as in winter.

### Wants to Be Opera Singer

"What can I do to get the best results for my sixteen-year-old daughter, who, without any teaching or even hearing good music, has developed a marvelous voice from imitating records of voices such as Galli-Curci, Barrientos, Eames and many others? Her range is three and a half octaves of even, pure, full tones. She has wonderful imitative powers and renders each of the songs with the tones, expression and all little individual touches of the artist whom she is studying."

Your daughter must indeed have an extraordinary voice if it really possesses a range of three and one-half octaves. It is hardly possible to conceive any human voice with this extension of range. Perhaps your interest in your child as a mother has led you to overestimate her ability. Why not have her sing for some competent authority and see if he agrees with you as to her unusual voice and talent. After that, if the expert confirms your opinion, this column will be glad to give you further information as to the best way of going about the practical development of such talent.

### The Gray-Lhevinne Travels

After their concert at Escanaba, the town that is said to pride itself upon being "the biggest and best in northern Michigan," recently, the Gray-Lhevinnes went to Wisconsin for a couple of capacity house audiences. In Milwaukee, Wis., incidentally, they spent a pleasant afternoon with Leo Dietrichstein, of "The Great Lover" fame. On the 16th they went through Chicago en route to Indiana. There they saw the havoc wrought by the destructive cyclone at Newcastle. They took a fast express from Muncie, Ind., to Buffalo, N. Y., and reached there in time for a sacred concert on the 18th.



DAVID HOCHSTEIN,

The young American violinist, who created a sensation upon his appearance at the Metropolitan Opera concert recently, revealed by the camera as a fisherman, while in Galveston, Texas, on a concert tour.

### About Molly Byerly Wilson

Recent comment on recital and concert work of Molly Byerly Wilson, contralto, by various critics follows:

Voice of rare beauty. Strong dramatic instinct. Sympathetic interpretation. Most charming personality. One of the finest vocal recitals ever given here. Enthusiasm and delight sustained from first number to closing encore.—Santa Paula (Cal.) Chronicle.

Unusual richness and beauty of sustained notes. Interpretation a pure delight. Unaffected, genuinely profound, beautifully simple. Lofty naturalness.—Douglas (Ariz.) International.

Rich and perfect contralto. Remarkable range. Unusually sweet voice. Captivated the audience. Brought her storms of applause.—Tucson (Ariz.) Citizen.

A full, rich tone.—Salt Lake Desert News.

A gifted singer. Fine enunciation.—Ogden (Utah) Standard.

Rich, deep contralto, highly effective.—Spokane (Wash.) Chronicle.

Full, rich, musical tone. Pleasing presence.—Rushville (Ind.) Republican.

Voice unparalleled.—Shelbyville (Ind.) Republican.

Captured the audience. Received repeated encores.—San Marcos (Texas) Times.

Contralto voice greatly appreciated. Fine interpretation.—El Paso (Texas) Times.

Wonderfully deep tones. Perfect enunciation.—Ontario (Ore.) Democrat.

Charmed all. Forced to numerous encores.—Pendleton (Ore.) Tribune.

Magnificent contralto voice.—Pullman (Wash.) Tribune.

Fine range and control.—Fargo (N. Dak.) Courier-News.

Beautiful contralto. Won all hearts.—Valley City (N. Dak.) Times-Record.

A great favorite. Captured the audience.—Sedro-Woolley (Wash.) Courier.

Full contralto of unusual depth. Dramatic fervor and expression.—Galesburg (Ill.) Mail.

Beautiful contralto voice. Unusual range and brilliancy.—Joliet (Ill.) Herald-News.

Most sympathetic and dramatic contralto. Tones may be likened to "molten melody."—Pueblo (Colo.) Star-Journal.

### An All-Kroeger Program Rendered

In a program consisting entirely of his own compositions, Ernest R. Kroeger gave the fifth lute piano recital at Musical Art Hall, St. Louis, on Tuesday evening, March 27. The program was made up of three parts, the first containing the sonata in D flat, op. 40, and the second five Oriental pictures, op. 64. In the third group, a trio in E minor, Mr. Kroeger was assisted by Ellis Levy, violinist, and Edward Clay, violoncellist.

## INFORMATION BUREAU

### OF THE MUSICAL COURIER

A department known as the Information Bureau has been opened by THE MUSICAL COURIER.

Information on all subjects of interest to our readers will be furnished, free of charge.

Artists, managers, clubs, students, the musical profession generally can avail themselves of our services. We are in touch with musical activities everywhere, both through our international connections and our system of complete news service, and are therefore qualified to dispense information that will be valuable to our readers.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All questions received will be treated confidentially.

All communications should be addressed Information Bureau, Musical Courier, 437 Fifth Avenue, New York, N. Y.



### Chollet a Singer Who Keeps Her Promise

Renée Chollet, the young French soprano who assisted Mana Zucca with so much success at the latter's recent composition recital at Aeolian Hall, New York, might be called a singer who keeps her promise. After agreeing to assist the composer and practicing the numbers she was to give for fully a week in advance, at the eleventh hour Miss Chollet contracted a severe cold, which she thought might interfere with her singing. Rather than disappoint Miss Zucca, the singer went on with her program and appeared on the appointed evening. It is hoped that Miss Chollet may be given another opportunity before long to show how artistically she sings, when she is free from such an ailment. Those who have heard her under normal circumstances know that she possesses one of the most brilliant and beautiful voices that has ever been heard at La Scala, Milan.

### Antoinette Franken's Doings

Antoinette Franken, the Rumanian pianist who has appeared at a number of clubs and private musicales this season, has nearly decided to spend the summer in



ANTOINETTE FRANKEN.

America. Mme. Franken states that her time may be passed in Newport, where she expects to do considerable teaching.

### About James G. MacDermid's New Songs

The Chicago Tribune of March 4 had the following to say regarding James G. MacDermid, the composer: "He is a resident troubadour in definite possession of the right to be happy, so far as happiness is an exudate of success. Both Galli-Curci and John McCormack have taken songs of his making. She has written to tell him that, after she has made herself known on the circuit with standard matter, she will put his 'The Magic of Your Voice' on her ready list; he wrote it, words and music for her. McCormack some time ago accepted his 'The House of Dreams,' which has words by Kendall Banning. The great bravura and the Irish tenor are in easy control of a bit more than sixty-six per cent of the song recital field."

Out of hundreds of letters received from prominent artists and teachers a few excerpts are herewith reproduced as indicative of the approval with which Mr. MacDermid's new songs have been received:

My Dear Mr. MacDermid—Thank you very much for the songs which you sent me. They are excellent and I shall take pleasure in having them sung by my professional singers. When your new song (written for Mme. Galli-Curci) is published, I shall be pleased to receive a copy. With best wishes believe me,  
Very sincerely yours,  
(Signed) OSCAR SAENGER.

DEAR MR. MACDERMID—On returning to Canada I find two songs you have kindly sent me, for which accept my thanks. When I have the chance I will certainly make use of them. I think "The House o' Dreams" particularly attractive. Sincerely yours,  
(Signed) MORGAN KINGSTON.

DEAR MR. MACDERMID—Your songs are delightful, especially "I Call to Mind a Day." I am expecting to do quite a few recitals

and will sing the above song as many times as I find it possible. My best wishes to you.  
(Signed) IRENE PAVLOSKA.

My Dear Mr. MacDermid—Please accept my most sincere thanks for the beautiful songs just received, which will most certainly be used and recommended.  
Most cordially,  
(Signed) WILLIAM JOHN HALL.

My Dear Mr. MacDermid—So pleased to have your latest compositions and will use them to the fullest extent. Thank you!  
Sincerely,  
(Signed) RAGNA LINNE.

DEAR MR. MACDERMID—Thank you for the three songs which arrived yesterday. "He Sent His Word" is one of the best and most impressive sacred songs I have seen in many a day.  
Cordially yours,  
(Signed) HARRIET STONY MACFARLANE.

My Dear Mr. MacDermid—I find your muse is not yet running dry, but that you seem to be retaining your originality and smooth flow of melody. I trust you may continue to write so long as you are able to turn out such agreeable songs as the three you sent me. With all good wishes.  
Sincerely,  
(Signed) J. LAWRENCE EBB.

### Leading Artists Give Services at Benefit Concert

The American Branch of the Union des Femmes Artistes Musiciennes of Paris will give a benefit concert at the Metropolitan Opera House, Tuesday, April 17. Christiane Eymael, the president, announces that a program of unusual excellence will be presented, the following artists (others to be announced later) will appear: Claudio Muzio, of the Metropolitan Opera; Maurice Dambois, the famous Belgian cellist; Povla Frijsh, soprano; the Barrère Ensemble; Yvonne Garrick, from the French Theater, in the exquisite classic "Le Petit Abbe." The second act of "La Veronique" (Massenet), will be sung by Jeanne Maubourg and M. Dufresne, of the Chicago Opera, and associate artists; Lady Duff Gordon, of international fame, will present her dainty Parisian novelty "Living Songs"; Geniat d'Agarion, from the Imperial Opera, soloist, with a

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chorus of 1,000 women's voices will render the "Star Spangled Banner," with electrical effects, under the direction of Clara Novello Davies, of London; Anna Held is to describe her experiences in the trenches during her recent visit to Paris and the war zone; others to appear are Mischa Leon, tenor, formerly with the Chicago, Boston and Paris Operas; Pina Garavelli, coloratura soprano, from La Scala, Milan; Silvio Velli, baritone, from the Teatro Fenice, of Venice, and the famous conductor, Giuseppe Creatore, and his orchestra of eighty musicians.

Christiane Eymael's indefatigable efforts since her arrival in the United States not only have resulted in placing the American branch on an efficient basis but have influenced many of the most prominent personages in the city to become identified actively with this great work.

Giulio Gatti-Casazza has graciously consented to act as honorary president.

### Frida Bennèche Sings in Hoboken

An excellent concert was provided by "Lyra," one of the oldest German societies in this country, on Sunday evening, March 25, in Hoboken, N. J. Great pains were taken by the committee to make the Golden Jubilee a memorable event. Judging from the success of the evening, the pains were not in vain.

A number of the Philharmonic Orchestra men contributed a delightful musical program, which included among other selections the overture from "Mignon." Franz Kaltenborn conducted.

Frida Bennèche, coloratura soprano, created a very fa-

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vorable impression in "In der Frühlingszeit" (Hennenberg) and "Variationen über ein Thema" (Mozart). The singer was in good voice. Her high notes rang out true and brilliant, especially in the latter, when Mr. Henneberg accompanied Mme. Bennèche with a flute obligato. Mme. Bennèche sings with much taste and her singing has a charm that pleases one and all. The applause was genuine and before she was allowed to withdraw an encore had to be resorted to.

### Tilly Koenen and Her Activities

Tilly Koenen's appearances this season have been numerous. She has sung in many cities of importance, and she has been re-engaged frequently. The scope and variety of her musical and dramatic gifts have been the subjects of admiring comment from critics and music lovers generally. She has been voted unique as a type of that grand school whose examples grow less as time removes us from the ideals and methods of the bel canto. Among the cities where Miss Koenen has secured exceptional successes are:

Houston (Tex.), Dallas (Tex.), Charleston (Ill.), Birmingham (Ala.), Aberdeen (S. Dak.), Valley City (N. Dak.), Morehead (Minn.), Mt. Pleasant (Mich.), Providence (R. I.), Bluffton (Ohio), Philadelphia (Pa.), Indianapolis (Ind.), Terre Haute (Ind.), New York, Urbana (Ill.), Monmouth (Ill.), Kirksville (Mo.), Kansas City (Mo.), Fremont (Ohio), Lawrence (Kan.), Topeka (Kan.), Wichita (Kan.), Des Moines (Iowa), Peru (Neb.).

### Kathleen Hart-Bibb Sings for Honor Guests

The recent appearance of Kathleen Hart-Bibb at Pierre, S. D., was one of particular interest, as she was presented by the South Dakota State Suffrage Association with the Governor and the members of the State Legislature as honor guests. The enthusiasm which the popular young soprano always brings to her work is well known, but it was more marked than usual in the Pierre recital, for she is a loyal little suffragist and took delight in this engage-



KATHLEEN HART BIBB,  
Soprano.

ment. According to the Pierre Daily Capital Journal, the affair was a striking success:

Each and every number of her program was a delight. With the first note of her first song, Mrs. Bibb captured the hearts of her audience and after the program was finished the enthusiasm was so great, an encore was demanded, to which she responded. To say what songs pleased the most would be difficult, but it is safe to say that every person would have loved to hear it all over again.

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## MARTINELLI'S VARIED CAREER

From Clarinetist to Opera Star

In Montagnana, Italy, near Venice, Giovanni Martinelli, son of the village trumpeter, was born. Up to the age of sixteen he lived the pleasant life of the healthy Italian lad, a life marked by his musical activities in true Italian fashion. He sang in church with the choral society and in cafés in the evening, and with the guitar and mandolin serenaded the beautiful Italian maidens. His real occupation was wood carving, the occupation of his father. But on Sundays, in the evening, he went to school to study music as a member of the village band, of which his father was the trumpeter, and he played the clarinet in the public places on Saturday evenings. While he was thus growing up, Martinelli never realized that he had a gift of song.

At the age of twenty he started his training as a soldier in the Sixty-fourth Infantry Regiment of Italy, and as he had shown his aptitude for the clarinet as a village boy, he was immediately made a member of the military band.

Martinelli tells a pleasant little story of his military life. He was in the infantry as a member of the band, and came home for his six months' furlough. The girls in Italy did not like the infantry costume, so as soon as he came to his home town he changed his for the cavalry uniform and, naturally, was the village furore.

During his last and third year as a soldier he amused himself and his comrades by singing in the barracks. His songs included many of the arias from popular operas, as "Tosca," "Gioconda" and "Pagliacci." One day, while he was singing a love song from "Gioconda," the bandmaster heard him as he was walking past the barracks. Military like, he marched in and demanded who was singing. Afraid at first, but finally feeling that it was the right thing to tell the truth, Martinelli responded that it was he; but instead of hard words the bandmaster took him in hand and said, "You have a good voice; come to Milan with me to be heard." Martinelli was dumbfounded. He thought he was being played with and regarded his visit to Milan merely as a pleasure trip. Guveni, Zerboni and Pole, well known musical agents, heard him at Milan. "When you finish your military training we will make a contract with you," was their decision after they had heard him sing a few songs, and still Martinelli, the young soldier, felt that it was unbelievable. However, he returned from Milan with a letter to his colonel, telling him to take good care of Martinelli and treat him with more precaution than the rest, for in Italy the gift of song is highly considered.

Martinelli wrote a letter to his father acquainting him with his new prospect, but his father was angry and did not offer him any encouragement in his new career. "You are a vagabond; I will get you if you do not come," was the tone of his father's repeated messages. Finally, the colonel of the regiment was persuaded to write to his father and Martinelli was again received in his good graces.

His military career completed, Martinelli returned to Milan, and with Mandolini studied voice for two years, also acting. At the end of that time he made his debut in Italy for the benefit of the Del Estampa, a newspaper. On December 3, 1910, he appeared with great success in

"Stabat Mater." Four weeks later, on December 29, he made his debut in Milan in the Dal Verme Theatre in "Ernani," by Verdi, and in "Ruy Blas." The public was wildly enthusiastic. After this season he went to Ancona, where he played in "Balde Masdon" and in other operas. His Ancona engagement came at a time when Puccini was giving his first performance of his "Girl of the Golden West" at the Teatro Costanzi in Rome. Ricordi, the publisher, heard Martinelli and took him to Puccini. Immediately Martinelli was engaged for the "Girl of the Golden West." He sang the tenor roles in Rome, Genoa, Naples,

in New York at the Metropolitan Opera House in "Bohème" in 1915.

Martinelli in his short career has sung at Brussels in "Aida" at a centenary of Verdi. In Budapest he had a curious experience as guest tenor in "Tosca," which was sung entirely in Hungarian except for his role. He also has appeared in concert in London, Paris and the United States. His repertoire included "Aida," "Tosca," "Un Ballo in Maschera," "Trovatore," "Gioconda," "Pagliacci," "Bohème," "Mme. Butterfly," "Girl of the Golden West," "Les Huguenots" and "Ruy Blas."

On Saturday, March 24, Martinelli sang with much success the role of Gerald in the revival of "Lakmé" at the Metropolitan Opera House.



GIOVANNI MARTINELLI,  
Tenor, of the Metropolitan Opera Company.

Bresilina, Milan and Monte Carlo. His fame and name spread throughout Italy. For three seasons he was asked to sing at Monte Carlo in the winter, and for three seasons at Covent Garden in the summer with such famous opera stars as Titta Ruffo, Journet, Melba, Scotti, Edvina, Destinn, Gilly and Mary Garden, and he soon became prominent.

In 1915 Frances Alda, of the Metropolitan Opera Company, New York, heard him in Rome in the "Girl of the Golden West." She wrote to Mr. Gatti-Casazza, who engaged him for the Metropolitan Opera Company.

His American debut was made in Philadelphia with the Chicago Opera Company in "Tosca"; his first appearance

## Sturkow-Ryder Creates Sensation in Lockport

"Eighth concert a revelation to music lovers," was the headline of the Lockport Union Sun and Journal of March 16. Theodor Sturkow-Ryder was the artist at this concert. The Lockport Union Sun and Journal paid the following glowing tributes to the gifted Chicago pianist:

The eighth concert of the Van de Mark American series brought a sensation. Not since the first appearance of Louise Homer in this city four years ago, has a Lockport audience seemed so spellbound throughout a program. Even after extra encores had been added, the audience literally crowded around the two famous artists, Francis Ingram and Mme. Sturkow-Ryder.

Mme. Sturkow-Ryder is as beautiful a woman as she is a pianist, and created a splendid impression. Her artistic temperament and refined style of interpretation and beautiful tones were generally praised and applauded. Mme. Sturkow-Ryder plays with the confidence and authority of the born artist—she ranks with the big artists of the day.

Mme. Sturkow-Ryder will play in Cairo, Ill., March 27; in Memphis, Tenn., March 28, and Bloomington, Ill., March 30. She has been engaged as soloist on the programs of the big American Festival to be held in Lockport next fall, and a group of her compositions will also be heard.

## Isadora Duncan Dances

Isadora Duncan danced at the Metropolitan Opera House again on Wednesday afternoon, March 28. This program was ostensibly in celebration of the success of the Russian Revolution, and it was a success which amounted to something over \$3,000 in the box office. Miss Duncan danced among other things the Beethoven seventh symphony, which, as she did it, seemed to bear striking resemblance to Tschaiikowsky's "Pathétique" from her last program. The "Marseillaise" was called on for special duty once more, accompanied by the usual characteristic overstepping of the bounds of taste in costume.

Again the feature of the afternoon was the splendid music played by a full symphony orchestra under the capable, energetic, tasteful and discreet direction of Oscar Spirecu. Particularly fine was his interpretation of both the Beethoven symphony and the Schubert "Unfinished." Another delightful feature was the dancing of five of Miss Duncan's pupils, whose youthful grace and beauty should suggest to Miss Duncan something which seems difficult for her to comprehend.

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### Askin's Recital Unusual

Thomas Askin, baritone, assisted by Clara Louise Newcomb at the piano, gave a successful recital at Santa Monica, Cal., March 5. Mr. Askin's program was as follows: Cycle—Songs of Love and Spring, Liza Lehmann. Character Sketches—"The Two Marionettes," Adams; "The Monk in the Wine Cellar," Clough-Leigher; "Ould Dr. McGinn," Lohr; "The Blind Ploughman," Clarke. Musical Adaptations—"The Song of the Sword," Clough-Leigher; "The Pauper's Drive," Homer. Musical Adaptation—"The Heart's Desire," prelude, "Love Is the Way to Arcady"; admiration, "Sweetest Eyes"; enchantment, "The Touch of Her Dear Hand"; devotion, "These Wild Flowers Fair"; serenade, "In the Still, Soft Night"; entreaty, "Abide With Me"; marriage, "Arcady Is Mutual Love, Sweetheart Mine," Nevin.

The Santa Monica Bay Outlook comments as follows on this program:

Departing from the stereotyped style of recital programs, Mr. Askin proved himself a past master in the art of program making. . . . Mr. Askin possesses a rich, resonant baritone of wide compass and well controlled. He has good temperamental qualities and poetic sense, which, coupled with his brief prefatory explanations of his different numbers, make them highly interesting. Mr. Askin is a versatile artist for he is an actor as well as a singer, and his program was constructed so as to give him an opportunity to display his histrionic as well as his vocal accomplishments. In Liza Lehmann's "Songs of Love and Spring," a cycle of five songs, which were enthusiastically received, he confined himself to the usual style of vocal recital. Then came the character sketch group, adding gesture to song, and he mastered the two arts to the utmost satisfaction of his hearers. "The Monk in the Wine Cellar" (Clough-Leigher) and "The Blind Ploughman" (Clarke), the latter character sketch being an original one, were especially applauded. To the arts of song and gesture was added pantomime in Mr. Askin's last two groups, this versatile artist excelling in what he pleases to call "musical adaptations."

### Sybil Vane Travels Under Difficulties

Every singer has amusing incidents in his life. Particularly amusing is one in the career of Sybil Vane, the little Welsh soprano. For those who have not seen and heard Miss Vane, it must be stated that she is but four feet nine inches in height—perhaps the smallest singer now on the concert or operatic stage. During the siege of infantile paralysis which swept the city last summer, Miss Vane was subject to much questioning by the officials. Once, while trying to buy a ticket to Rutherford, N. J., the ticket seller asked her whether or not she were sixteen, as all children under that age would not be permitted to travel over that particular line. Another occasion was when Miss Vane was hurrying by motor to a town outside of New York, where she was to sing. On the outskirts of the town the machine was halted and the officer peering into the car spied Miss Vane sitting between the other two occupants. "Are you sixteen?" he asked gruffly, at the same time scrutinizing the little singer very closely. "Sixteen," fairly shouted the singer, "I'll never see sweet sixteen again."

### Gertrude Auld, Lecturer

Gertrude Auld, who will appear in recital at Steinert Hall, Boston, on the evening of April 12, has just returned from two successful recitals in Virginia—at Roanoke, with the Thursday Morning Music Club, and at Lynchburg, for the benefit of the Art Exhibit of the Randolph Macon Women's Club. At the latter place Mme. Auld was persuaded to give an informal talk to the students. Being an admirer of the work of Henri, a number of whose paintings were among those exhibited, she chose for the subject of her talk, "The Relation of Music to Art," as evidenced by these paintings. The great enthusiasm with which she was received as a lecturer has led her to undertake for the near future a series of talks on music and paintings, to be illustrated by selected canvases and songs.

Mme. Auld is fortunate in having as her accompanist for April 12, Florence MacMillan, who tours extensively with Mme. Homer, and takes time for this appearance, owing to her sincere admiration of Mme. Auld's art.

### Hazay Natzy at the Biltmore Hotel

At the Biltmore Hotel, Hazay Natzy, head musical director, has made himself very popular by the remarkable musical entertainments which he gives daily, which are attended by large audiences. The program rendered on March 25 was made up of selections by Verdi, Wagner, and other famous composers, all of which were interpreted by the organization of high class musicians in a manner which entitled them to the ovation they received.

### Whitmer Compositions Heard

On Monday evening, March 5, T. Carl Whitmer, pianist, and Bernard Sturm, violinist, gave a recital at the Pittsburgh Musical Institute, playing the Grieg sonata, op. 13, and the Korngold sonata, op. 6. This marked the first presentation in Pittsburgh of the latter work and before playing it, Mr. Whitmer gave a brief analysis of the themes and an exposition of the structure. The following evening both artists appeared on a program given by the Musicians' Club of Pittsburgh, at Carnegie Lecture Hall. Five of Mr. Whitmer's compositions were performed. These were rondo from his sonata for violin and piano and the andantino from his miniature suite, which were played by



HARRIET BACON MACDONALD'S CLASS IN THE DUNNING SYSTEM OF IMPROVED MUSIC STUDY FOR BEGINNERS. Left to right (first row): Lucy Tinsley Woodward, Dallas; Harriet Bacon MacDonald, Norine Robison, Hillsboro, Texas. (Second row): Bertine White, Duncan, Okla.; Lillian Thomason, Terrell, Texas; Bertha Mason Fuller, Kansas City, Mo.; Grace Harry, Dallas; Brownie Cole Munroe, Wortham, Texas; Catherine Bacon Splawn, Dallas. (Third row): Mrs. Wesley P. Mason, Dallas; Grace McClung, Seagoville, Texas; Nora Ramsey, Garland, Texas.

### The Dunning System in Texas

Teachers of Texas are enthusiastic in their praise of the Dunning System of Improved Music Study for Beginners. In the last six months there have been three large classes in this method to be graduated in the "Lone Star" state, Mrs. Dunning herself having closed two full classes, and the third being that of Harriet Bacon MacDonald, of Dallas. Upon the completion of the Dallas course, diplomas were given to Mrs. Wesley P. Mason, Grace Harry, Catherine Bacon Splawn, Lucy Tinsley Woodward,

of Dallas; Grace McClung, Seagoville, Texas; Nora Ramsey, Garland, Texas; Bertine White, Duncan, Okla.; Lillian Thomason, Terrell, Texas; Bertha Mason Fuller, Kansas City, Mo.; Brownie Cole Munroe, Wortham, Texas; Norine Robison, Hillsboro, Texas. Mrs. MacDonald's spring class opens in April, and her summer class, June 4. Present registrations indicate that both these classes will be full. The Dunning normal classes are restricted to eleven, thus giving each teacher the full benefit of the purely normal plan. Mrs. Dunning is now conducting a class at Houston.

Mr. Sturm, and three songs for baritone, sung by Charles Edward Mayhew. Both these artists had the assistance of Mr. Whitmer at the piano, which added much to the pleasure of these numbers.

### Rubinstein Third Concert, April 10

The Rubinstein Club—Mrs. William Rogers Chapman, president—will give its third evening concert of the season on Tuesday, April 10, in the grand ballroom of the Waldorf-Astoria, New York. The club choral of over 150 voices, under the direction of William R. Chapman, musical conductor and founder of the club, will be assisted by Nina Morgana, coloratura soprano, an orchestra from the Philharmonic Society, and Alice M. Shaw at the piano. At the close of program supper dances will be given in the Rose and Empire rooms, from 11 to 1:30 o'clock. For reservations apply to Mrs. Alexander Candlish, 315 East Twentieth street.

The program follows:  
Overture from "Mignon" (Thomas); "America," choral, orchestra and audience; "To the Spring" (Grieg), choral and orchestra; "Nocturne," dedicated to the Rubinstein Club and sung for the first time, Mary Helen Brown; incidental solo, Florence A. Otis; "Ye Who the Longing Know," arr. by Mary Helen Brown (Tchaikovsky), choral; "Caro Noma" (Verdi), Nina Morgana; "The Tale of the Bell," Wm. Lester (first time); incidental solos, Miss Zimmerman, Mrs. Lockett and Mrs. Keefe, choral and orchestra; "The Lost Chord" (Sullivan) by special request—choral and orchestra; "Dance of the Hours," from "La Gioconda" (Ponchielli), orchestra; "June Rhapsody" (Mabel W. Daniels), choral; "Dance of the Dwarfs" (Grieg), orchestra; "Sleep, Sleep, Sleep," Mrs. J. M. Scales; "Song of the Dinah Dolls," "Little Papoose" (Josephine Sherwood), special request, choral; aria, "Mad Scene," from "Lucia" (Donizetti), Nina Morgana; "The Sylphs" (Richard Wolf), choral and orchestra; American fantasia (Victor Herbert), closing with "Star Spangled Banner," when the choral and audience will join in with the orchestra.

### Marie Kaiser's Banner Season

On Sunday, April 8, Marie Kaiser, soprano, appears in Minneapolis with the Minneapolis Symphony Orchestra, Emil Oberhoffer, conducting, commencing a spring tour covering a period of eight weeks in as many different states. Important festivals are included in the itinerary, such as Evanston (Northshore), Des Moines, Cedar Rapids, Kalamazoo, Alton, etc. Miss Kaiser will sing the soprano role in such works as "Children's Crusade," "Golden Legend," "Redemption," "Mors et Vita," "Creation," "Hiawatha's Wedding Feast," etc.

As she already has filled seventy-five engagements, it makes Miss Kaiser's season the biggest she has ever known; in fact she has been booked practically solid from October 1 to June 1.

Arthur D. Woodruff has engaged her to sing Max Bruch's "Cross of Fire" in two performances next summer with the Washington and Litchfield choral societies.

Miss Kaiser has renewed her contract to remain under the management of Walter Anderson.

### Soder-Hueck Studio News

The excellent work of the young tenor, George F. Reimherr, as a result of the splendid Soder-Hueck training, keeps him in demand, making friends and adding laurels with every appearance. On March 8 he was soloist with the Schumann Club of New York. He appeared in joint recital with Hans Bartle, pianist, on March 15. On March 21 he was one of the soloists at the concert of the Tonkünstler Society given at the Waldorf-Astoria, and on March 22 he appeared in joint recital with Cecile Behrens, pianist, at the latter's New York studio. His diction and interpretation, as well as his vocalism, is excellent. Notwithstanding the fact that he has only been before the public for a short time he already has gained considerable favor with his audiences wherever he has appeared.

### Two Young Artists at Delmonico's

Ruth Jalet and Luther B. Marchant, two young artists, were the vocalists at a Lenten musicale on Thursday afternoon, March 29, given at Delmonico's, at which Kitty Berger, the harp-zither virtuoso, played. Both have attractive voices and received hearty applause for their numbers.

### A Stirring March

The MUSICAL COURIER is in receipt of the band score of a stirring march called "Wig-Wag" by Mrs. Kilbourne-MacLennan, of Washington, D. C. The composer is her own publisher, thereby proving that she is a good business woman. The composition was played recently at the inauguration parade in Washington and there has been a considerable sale for the piece since then.

# DONAHUE

"He again made a favorable impression upon those who know what good piano playing is. The loveliness of his tone and his clear sustained thought aroused the audience to enthusiasm."—Edward Ziegler, in New York Herald.

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### LUNCHEON GIVEN BY PHILIP BEROLZHEIMER IN HONOR OF JOSEPH BONNET

A luncheon was given in honor of Joseph Bonnet, the eminent French organist, on Wednesday, March 28, at the Waldorf-Astoria Hotel, New York, by Philip Berolzheim. The guests, numbering about forty, included men well known in political, professional and business circles. They were seated around four long tables formed in a large square, the center of which was filled with flowers of various kinds and hues, with a pretty little fountain playing. The water of the fountain gradually changed in color from time to time. A prettier setting of the tables can hardly be imagined. The walls were covered with blossoms, flowers and large American flags. Each guest was presented with a buttonhole bouquet made of red, white and blue flowers, typifying the colors of France. Dr. William C. Carl, who acted as toastmaster, introduced Mr. Bonnet as the most famous living French organist and told the guests that Mr. Bonnet, who served in the trenches just before coming to America to make his tour, would soon be obliged to return to his regiment because of the expiration of his leave of absence. He said he hoped that some way could be found to induce the French Government to consent to prolong his leave in order that Bonnet could extend his stay in America and continue his tour, which had been very successful. He told how Mr. Bonnet arrived in New York only a few months ago practically unknown to the American public, although he was famous in his native land as an organist and a composer. He said that in a short space of time, in which he had played a large number of recitals, he had become known and appreciated by music lovers throughout the United States.

Mr. Bonnet in responding thanked the people in this country for the honor they had bestowed upon him and paid tribute to the audiences that it had been his privilege to play to. He said that although he enjoyed his visit here, he was very glad to return and do his duty as a soldier of France.

Mr. Berolzheim then made a few remarks and called upon Professor Shepherd, who paid tribute to the work of Bonnet.

Thomas Patten, the newly appointed postmaster of New York, spoke of his return to New York after living some years in Washington. He said that it was always hard for him to understand how it was that a city as important as Washington was so lacking in support of music, and that, outside of a few concerts by visiting artists, orchestras and an opera company now and then, the capital of the United States was not by any means a musical city. Lovers of music there are obliged to go "music hungry." He said that it was good to be in a city where concerts, orchestral and otherwise, were so numerous and well supported. He gave evidence in his remarks of the fact that he was not only a concert goer, but a lover of all that was good in music. He was eloquent in praise of Mr. Bonnet and said that he hoped a way would be found to induce the French Government to allow him to remain here, as he was needed more as a musician and an organist than as a soldier.

The last speaker, Dr. Howard Duffield, in an elo-

quent speech compared the flowers in the room to music, and paid a high tribute to Mr. Bonnet, his art and his native land—France.

Among those present were Joseph Bonnet, Emil Berolzheim, Philip Berolzheim, Dr. William C. Carl, Judge S. B. Cooper, L. A. Cowan, Dr. Howard Duffield, Judge I. F. Fisher, James F. Fisher, Hon. Warren W. Foster, M. J. Fox, Clement R. Gale, Alfred J. John-



PHILIP BEROLZHEIMER, AMATEUR ORGANIST AND MUSIC LOVER.

Mr. Berolzheim, who is a New York business man, has done much for the cause of music in New York. He is a member of the Alumni Association of the Guilman Organ School of New York.

son, Eli Joseph, Hedden A. Koehler, Paul M. Kempf, S. Krouse, Dr. Leipziger, Leo Leavy, H. L. Moses, I. L. Norton, A. Newburger, Sidney Neu, J. Newman, Thomas Patten, the newly appointed postmaster of New York, Congressman D. J. Riordan, L. J. Reckdorfer, I. J. Reckdorfer, Alvin L. Schmoeger, Clifford Seabrook, Dr. Edward Sternburger, Professor Shepherd, Edward L. Steinam, George Veit, Frank Wolf and L. A. Cowan.

#### More Operalogues

Havrah Hubbard and Claude Gotthelf were scheduled to collaborate in the rendering of three operalogues, "Lucia Di Lammermoor," "Carmen," and "Aida," in the grand

ballroom of the Waldorf-Astoria on the evening of Thursday, March 29, under the auspices of the National Opera Club of America. Owing to the fact, however, that the club is to present a portion of these operas on April 12, Mr. Hubbard told in a very comprehensive manner the story of the operas up to the point where the selections are to be rendered on that occasion. However, in order that the audience might have the pleasure of hearing Mr. Gotthelf, the courting scene from "Falstaff" was presented by the two artists, which, as usual, held the interest of the auditors from beginning to end. Mr. Hubbard's impersonation of Sir John was indeed amusing. All those who have heard this artist-pair in their famous operalogues will be glad to know that a second series of these interesting entertainments is being planned by the National Opera Club of America for next season.

Others who participated in the program were Celine Del Castillo Verkerk, soprano, with Wanda Normans at the piano, and Giovanni Romilli, of the Lombardi Opera Company, Milan, with Florence Pratt at the piano. Fernando Carpi, tenor of the Metropolitan Opera Company, was the guest of honor on this occasion.

On March 28, Mr. Hubbard and Mr. Gotthelf presented a program at the residence of Mrs. Joseph H. Steinhardt. A large audience was present and their numbers were well received. Mr. Gotthelf played three piano selections, and the two operalogues, "The Secret of Suzanne" and "Pagliacci" were given, the piano illustrations adding greatly to the enjoyment of the operas under discussion. These operalogues are particularly well adapted to parlor entertainment.

#### Clarence de Vaux-Royer's Concert

Clarence de Vaux-Royer, violinist, assisted by Elizabeth Wheeler, soprano, William Wheeler, tenor, and Harold Fix, pianist, gave a concert on Tuesday evening, March 27, at Hotel Waldorf-Astoria, New York, before a large and select audience. Mr. De Vaux-Royer played Bach's concerto in A minor, minuet, Handel; "Ave Maria" by request; Schubert-Wilhelm; "Ancient Caprice," Sinigaglia; "Clair de Lune," Fauré, and Debussy's "En Bateau" and "Arabesque," receiving much well deserved applause.

William Wheeler, who was in excellent voice, delighted his hearers with two groups of songs: "Art," Fox; "One Year," Burleigh; "Slumber Song," Hartman; "To a Messenger," La Forge; "Mary of Argyle," Scotch; "Oh, Oranges, Sweet Oranges," Smith; "A Deed," Voorhis, and "In the Foggy Dew," by Loomis.

Elizabeth Wheeler sang two groups, one in French and one in English. Mr. and Mrs. Wheeler sang three duets charmingly.

Harold Fix gave a brilliant rendition of Liszt's "Venezia e Napoli" and Chopin's scherzo in B flat minor.

#### Spengler's Artist Monographs

A new departure in publicity for artists has been inaugurated by Otto Spengler. It is a series of artist's monographs, containing a detailed account of the life and successes of an artist and may be used as a reference book. The artist monograph devoted to Jacques Urlus is well gotten up and entertainingly written, a copy of which may be secured free of charge by addressing the publisher, Otto Spengler, 352 Third avenue, New York.

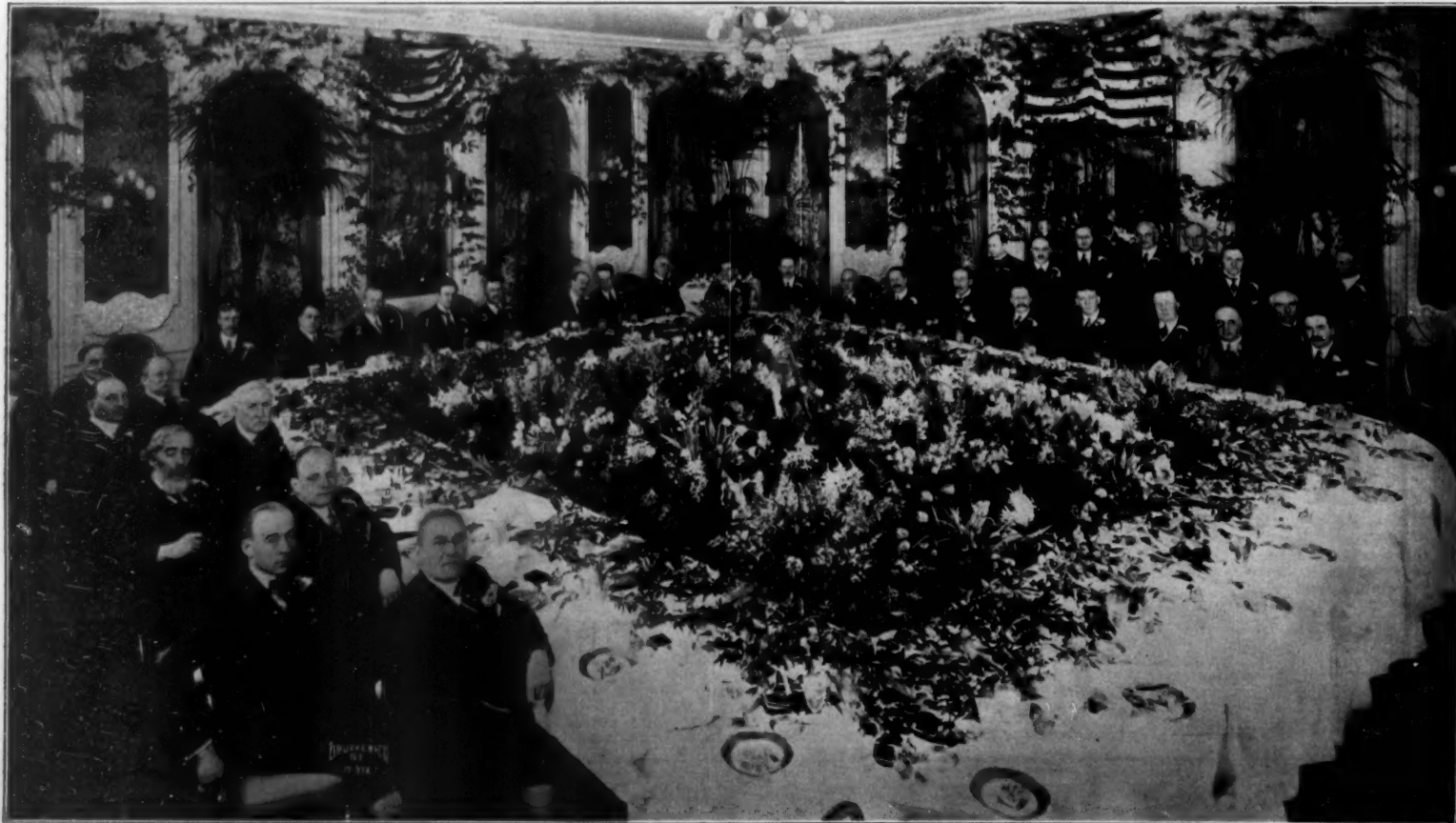


Photo by Drucker & Co., New York.

FLASHLIGHT PHOTOGRAPH OF THE LUNCHEON GIVEN IN HONOR OF JOSEPH BONNET, THE FAMOUS FRENCH ORGANIST, ON WEDNESDAY, MARCH 28, AT THE WALDORF-ASTORIA HOTEL, NEW YORK, BY PHILIP BEROLZHEIMER, THE WELL KNOWN AMATEUR ORGANIST AND MEMBER OF THE ALUMNI ASSOCIATION OF THE GUILMAN ORGAN SCHOOL. AMONG THE GUESTS WERE THE RECENTLY APPOINTED POSTMASTER OF NEW YORK, CONGRESSMEN, JUDGES AND WELL KNOWN PROFESSIONAL AND BUSINESS MEN. (1) JOSEPH BONNET, (2) DR. WILLIAM C. CARL, WHO ACTED AS TOASTMASTER, (3) PHILIP BEROLZHEIMER.





JOSEPH BONNET, THE FRENCH ORGANIST, AND DR. WILLIAM C. CARL, DIRECTOR AND FOUNDER OF THE GUILMANT ORGAN SCHOOL, OF WHICH M. BONNET IS HONORARY VICE-PRESIDENT. (From photo taken last week in New York.)

### The Gray-Lhevinne Itinerary in New York and Massachusetts

Estelle Gray and Mischa Lhevinne have been very cordially received in the East. This artist couple are doing considerable fast traveling. From Rochester, N. Y., they went direct to Boston, Mass., then to Gloucester, Mass., and on to New York City (direct). Then followed Peekskill, N. Y.; Sussex, N. J.; Cortland, N. Y., and back to Rochester, N. Y., for the 31st. The first of April found them at Baltimore, Md., and the 2d at Wyandotte, Mich. How many travel like that?

### Who the "Elijah" Soloists Really Were

In the report of the performance of "Elijah" given at the First Presbyterian Church in honor of the twenty-fifth year of Dr. Carl's association with the church as its musical director, the names of the soloists were incorrectly given. The soloists who participated in the performance were Margaret Harrison, soprano; Florence Mulford, contralto; Charles W. Harrison, tenor, and Andrea Sarto, bass. The error was due to the names, as given in the *MUSICAL COURIER*, having been printed upon the church calendar, the only available program, and also to the fact that the *MUSICAL COURIER* critic had a seat in the church where it was impossible to see the soloists.

### CINCINNATI CONSERVATORY OF MUSIC GIVES BRILLIANT OPERA

Cincinnati, Ohio, March 24, 1917.

An operatic performance on a scale never before attempted by a local student body was that given at Emery Auditorium Wednesday evening when members of the department of opera of the Cincinnati Conservatory of Music presented Offenbach's "The Tales of Hoffmann." Costumes, scenery, properties, lighting, as also the stage carpenter, had been secured from the Chicago Grand Opera Company, and the orchestra for the occasion consisted of fifty local symphony men. Ralph Lyford, instructor of opera and of theory and composition at the Cincinnati Conservatory, who had coached the singers and staged the opera, also conducted it. Owing to his careful training and inspiring instruction the participants in the performance went through it with a confidence and surety rarely wit-

nessed in amateurs, and which made the whole presentation assume quite a professional character.

Among the singers was some fine voice material and dramatic ability. Manuel Valles, a Spanish tenor, who sang the title role, has a beautiful pliant voice, an easy, graceful stage presence and decided histrionic ability. Carl Schiffeler, who played the parts of Dr. Miracle and of Dapertutto possesses a bass voice of splendid quality and a dramatic talent of a high order. Irving Miller, in the parts of Coppelius and Crespel, displayed a good baritone voice and did good acting. Edward Schmidt, the buffo tenor, sang and played the part of Franz particularly well. He was also Cochenille, attendant to the doll. As Spalanzani, doll maker, Robert Edgar Veith appeared to good advantage and Marcus Benham, Richard Pavey and Wood Keen were very satisfactory in the smaller roles.

Marie Hughes, as the Doll, was both vocally and dramatically fine. In fact, in the matter of appearing and acting the character of her difficult role, she was one of the best in the whole caste. Lucile Roberts made a very acceptable Giulietta and Flora Mischler a graceful Antonia, singing the part with a sweet, appealing voice. The rather ungrateful role of Nicklausse was well done by Mrs. William A. Evans.

A large chorus and a ballet assisted in making the entertainment the great success it was.

An audience filling every seat in Emery Auditorium was very lavish in acclaiming its appreciation of the performance. S.

### Max Jacobs Quartet Plays for 4,000

The Max Jacobs Quartet appeared at Carnegie Hall, New York, on Saturday evening, March 24, for an audience of over 4,000, and met with its usual success. Mr. Jacobs' excellent and vital little organization was heard in works by Grieg, Lalo, Iwanow, Glazounow and Grainger. The concert was tendered to Morris Winchevsky, the social reformer, in honor of his sixtieth birthday. Mischa Levitski also participated.

### Egenieff One of Leading Artists for Reiss' English Opera Season

Franz Egenieff is a singer who is better known in Europe from his long, distinguished career there than he is as yet in America. In Germany and Austria he sang in practically all of the large opera houses. He was engaged for some time at the Komischeoper in Berlin, going from there to the Royal Opera House. Besides which he sang "Don Juan" at the Munich Mozart Festivals and in Berlin with Lilli Lehmann, appearing also in various roles in Prague, Cologne, Karlsbad, Coburg and other important cities. He was known as a specialist in the Don Juan role and when Victor Maurel was still living in Paris he visited the French capital and spent nine months there, only to study with the famous veteran. He first came to America to sing with the Savage English Opera Company, which made the famous transcontinental tour in "Parsifal." Since then he has remained in this country, singing in concert at various times. He was the leading baritone of the ill fated Interstate Opera Company and in his performance of Kurvenal in "Tristan" was one of the few artists to win glory during its short season. Mr. Egenieff will be one of the principal artists of the English opera season, which Albert Reiss is now organizing for New York.

Below are a few criticisms of his appearances this season in "Boys Will Be Boys," a musical comedy:

The bright spot of the evening was the beautiful singing of Franz Egenieff, whose rich voice was heard to great advantage in "Boys Will Be Boys." He is a thorough artist.—Baltimore Evening Sun.

Franz Egenieff, who assumes the role of Florian, a secretary, has a rarely beautiful voice.—Baltimore Evening Sun.

The main song, "Boys Will Be Boys," is sung by Franz Egenieff in a winning, rich baritone.—Boston Globe.

Franz Egenieff gives a highly luminous and dramatically strong portrayal of Florian.—Boston Herald.

Mr. Egenieff has a splendid baritone voice.—Wilmington Every Evening.

Franz Egenieff has a voice which is entirely out of the ordinary

and his rendition of "Boys Will Be Boys" is a gem.—Wilmington Morning News.

### WHERE THEY ARE TO BE

#### Christine Langenhan

Christine Langenhan, Bohemian Liedersinger, assisted by Coenraad V. Bos, pianist, will be heard on the afternoon of April 23, under the local management of L. H. Mudgett, at Jordan Hall, Boston, Mass. Her program will be the same as that recently given in New York.

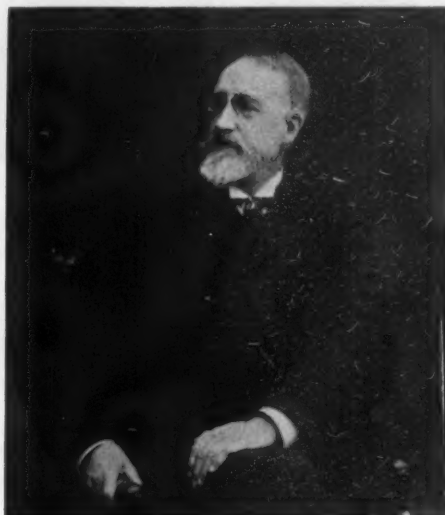
The Bethlehem Steel Company, under the direction of A. M. Weingartner, conductor, has engaged Christine Langenhan as soloist for its musical festival, April 18 and 19, at Lebanon and Harrisburg, Pa. She will sing the aria from "Cavalleria Rusticana," Mascagni, and songs by Goldmark, Weingartner, Massenet, Lisleur and Burleigh.

#### Bechtel Alcock

Bechtel Alcock, tenor, has been engaged as soloist with the Hartford Choral Club on April 17, when he will sing the tenor solo in "The Death of Minnehaha," a new work by Frank Harling. Mr. Alcock also has been engaged for a performance of "The Messiah," at the Kansas City Festival, May 4.

#### Dr. Carl Directs Dubois' "Seven Last Words"

The eightieth birthday anniversary of Theodore Dubois was fittingly observed by Dr. William C. Carl Sunday evening at the Od First Presbyterian Church. Dubois' "The Seven Last Words of Christ" was sung under his able direction. It was also the fiftieth anniversary of the oratorio. Coincident with this, a celebration of the event will be held in Paris this week, and the composer will be feted in many ways. Dubois has for years been a prominent figure in the musical life of France. He succeeded Saint-Saëns as organist of La Madeleine and remained there until accepting the post as director of the Conservatoire National de Musique. With the exception of Guilmant there is probably no composer better known in the organ world in this country and whose compositions are more fre-



THEODORE DUBOIS.

quently found on recital programs. Mr. Dubois has long been a friend of Dr. Carl. After the death of Guilmant it was Dubois who succeeded him as president of the Guilmant Organ School of New York.

This work of Dubois is very tuneful and agreeable and has long been a favorite with audiences in America, wherever performed. The large congregation, which filled the church to the last seat, listened to a most effective performance of it. Dr. Carl himself was at the organ and the soloists were Margaret Harrison, soprano; Roy Williams Steele, tenor, and Henry G. Miller, bass. A concert in a church calls for no extended critical comment, but he it said the presentation was most satisfactory on the part of each of the soloists and the chorus. Under Dr. Carl's direction the musical content of the work was brought out and emphasized in a way such as one is accustomed to as a general thing only at concerts of the largest and most efficient choral societies.

#### Claudia Muzio to Sing in Detroit

The Central Concert Company of Detroit has secured through her managers, Haensel and Jones, the services of Claudia Muzio for her first concert appearance in Detroit, October 16, 1917. The enterprising methods of this organization in presenting their attractions may well be a lesson to all local managers. For, no sooner was the contract signed for Miss Muzio's appearance than a campaign of publicity was begun with a half column "story" and photograph of the Metropolitan's newest star in the Detroit Free Press of Sunday, March 25.

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### Olive Fremstad's New York Recital

Olive Fremstad will give her only New York recital of the season Saturday evening, April 14, at Aeolian Hall with Richard Hageman at the piano. The program will be as follows: "Quando miro quel bel ciglio" (Mozart), "O leggiadri occhi belli" (Anonimo), "C'est une misere" (Blancini), "Lasciatemi morire" (Monteverde), "Chi vuol la zingarella" (Paisiello-Mottl), "Klage," "O komme, holde Sommernacht," "Salome," "Macdchenfluch" (Brahms); "Wenn die Linde blüht" (Reger), "Die Quelle" (Goldmark), "Ich hab' im Penna einen Liebsten" (Wolf), "St. Johann"



OLIVE FREMSTAD.

(Haile), "Die drei Zigeuner" (Liszt), "Il pleure des petal des fleurs" (Rheine-Baton), "Les papillons couleur de neige" (d'Ambrosio), "Chevauchee cosaque" (Fourdrain), "The Cave" (Schneider), "Tak for dit rad" (Grieg).

### BALTIMORE

**Leginska With Local Orchestra—Liszewska and Baltimore String Quartet—Werrenrath, Gerhardt, McCormack and Mabel Garrison, Visiting Soloists**

The Baltimore Symphony Orchestra at its last concert played the "Leonore" overture, No. 3; the prelude and "Liebestod," from "Tristan und Isolde," and a couple of Hungarian dances by Brahms. The soloist of the evening, Ethel Leginska, played the Rubinstein D minor concerto. The orchestra, under the splendid direction of Gustav Strube, did its best work of the season at this event which might fairly be called a test concert; embracing, as it did, the purely classic in the Beethoven number; the greatest heights of the romantic school, in the Wagner composition, and the fiery savagery of the steppes in the Hungarian dances. The orchestra rose to the occasion magnificently, and under Conductor Strube's inspired baton gave the audience full measure of delight at his scholarly readings. Mme. Leginska displayed her wonderful technic, infusing into the rather monotonous pages of the Rubinstein concerto fresh life and vigor. She was recalled again and again by her enthusiastic hearers.

#### Liszewska Assists String Quartet

The fourth concert of the Beethoven String Quartet was given with the assistance of Marguerite Melville-Liszewska, pianist. The program opened with a Beethoven quartet in F, followed by the adagio from Schumann's third string quartet. This was a particularly felicitous choice, and the quartet played it with delightful smoothness and luscious tone quality. The concert closed with a piano quintet in E minor by Mme. Liszewska, this being its initial performance in America.

#### Greenfeld's Recital Pleases

Albert Greenfeld, violinist, gave a successful recital at Albaugh's, March 6, with the efficient assistance of Samuel Wilenski at the piano. The program opened rather staggeringly with two concertos, the Bach in F minor, followed by the Paganini in D; which last was rather too big a morsel for this talented young musician. Then followed the Saint-Saëns "Rondo Capriccioso" and a group of smaller numbers, which were very pleasingly played.

#### Werrenrath Adds Laurels

Reinold Werrenrath gave an exceedingly interesting recital at the Peabody Conservatory last Friday, by which the young singer added new laurels to his crown. His rich



Photo by Charles H. Davis, New York.

JULIA E. CRANE.

Principal of Crane Normal Institute of Music. This institute is conducted in connection with the State Normal and Training School at Potsdam, N. Y. Miss Crane's work as secretary, for the past year, of the National Conference of Music Supervisors was very faithfully performed and she received hearty commendation at the annual conference which took place at Grand Rapids, Mich., on March 19. At this meeting Ella M. Brownell of St. Johnsbury, Vt., was elected to succeed Miss Crane. A report of the conference appeared in the MUSICAL COURIER, issue of March 29.

voice, and his intelligent interpretations, make his performances among the significant ones of the season.

#### Gerhardt With Boston Symphony

The final concert of the Boston Symphony Orchestra was a fitting climax to its performances of the current season. The beautiful "Jupiter" symphony of Mozart, with its exquisite classic harmonies, offered a fine contrast to the opulent coloring of Strauss' "Don Juan" poem, which in turn was placed in high relief by the Goldmark "Springtime" overture.

Elena Gerhardt sang four Beethoven songs, of which "Die Trommel gerühret" was particularly magnificent, and a second group of Hugo Wolf songs, consisting of "Der Freund," "Verborgeneheit," and "Er Ist's."

#### McCormack Visits Baltimore

The McCormack recital, given at the Lyric, March 22, brought together the usual enormous audience, which always calls forth a pleased smile on the face of Manager Kinsey, of the Lyric. The Irish singer attracts persons who never go to any other musical affair, but who would feel defrauded if they missed hearing the popular tenor. Mr. McCormack sang substantially the same program which has been reviewed in the MUSICAL COURIER from various other cities; and he obligingly responded to numerous demands for encores. Donald McBeath, violinist, assisted Mr. McCormack, playing with good taste and originality.

#### Mabel Garrison With Philadelphia Orchestra

The Philadelphia Orchestra, directed by Leopold Stokowski, gave its final concert of the season on Wednesday last, before the largest audience it has attracted in this city. The Lyric was well filled with a very enthusiastic audience. The program was Russian, the numbers being well balanced and discriminatingly chosen. The symphony was Borodin's magnificent composition in B minor. The opening number was the overture to Glinka's "Ruslan et Ludmila," followed immediately by a cavatina from the same opera, sung very beautifully by Mabel Garrison, soprano. The charming singer is at her best in works of this character, and she was recalled innumerable times. Later in the evening Miss Garrison sang a group of ballads by Russian composers.

It is gratifying to learn that Baltimore will be a regular port of call for the Stokowski orchestra next year.

#### Esther Cutchin in Recital

Esther Cutchin, pianist, was heard in an interesting program last Thursday, at the Belvedere concert hall. The greater part of the evening was taken up with Beethoven's sonata, op. 110, and the Schumann "Carnaval." Miss Cutchin played three exacting numbers with brilliant fluency, but her performance was marred by a total lack of emotional insight. The program concluded with a seldom heard work of Debussy, "Les Collines d'Anacapri," and a brilliant waltz by Saint-Saëns, which Miss Cutchin played very well.

#### Baltimore String Quartet's Final Concert

The last concert of the Baltimore String Quartet, given Tuesday, March 27, was a brilliant success. Schubert's delightful quartet (posthumous) in D major, which opened the program was somewhat marred by uneven attacks; but the musicians gained in unanimity as the evening progressed, and an exquisite adagio from Godard's quartet, op. 136, was beautifully played. The real sensation of the evening, however, came with the appearance of Mrs. H. H. A. Beach, who played the piano part to her own magnificent quintet, op. 67. Enthusiasm mounted as the work progressed from the brilliant allegro, through the mournfully majestic adagio, and finally burst into the

twinkling allegro agitato, which brought to one's mind a vivid picture of leaves dancing in the mad whirl of the autumn wind. Mrs. Beach has been using the quintet a great deal during the past season, having played it six times with the Kneisels, and with various other quartets. Mrs. Beach's delightful playing adds much to the beauty of her composition.

#### Marguerite Maas and William Horn

On March 22 a musicale was given at the home of Mrs. John T. King, Baltimore, Md., at which the soloists were Marguerite Wilson Maas, pianist, and William Gilbert Horn, baritone. Mr. Horn, who is the possessor of an excellent baritone voice which he always uses in a musicianly way, opened the program with a group of Lieder by Schubert, Wolf, Strauss and Grieg. He also sang several songs by American composers. Miss Maas delighted her listeners with Chopin's valse, op. 69; nocturne, op. 9; and etudes, op. 10 and 25; as well as Boyle's "Serenade" and MacDowell's "Etude de Concert." She displayed her excellent musicianship in several of her own compositions, "Moment Joyeux," "August Afternoon," and "Rain in the Park at Night." They are charming selections and they greatly pleased the large audience. Both artists were heartily applauded and responded with encores.

#### Notes

The choir of St. Michael's and All Angel's Church, under the direction of G. Thompson Williams, gave Maunders' "Penitence, Pardon, and Peace" at Laurel, on Tuesday night.

The Masonic Grand Lodge Choir sang at the Allied Bazaar on Monday night, under the direction of Hobart Smock, and on Thursday night under Dr. Merrill Hopkinson. The accompanist on both occasions was Mrs. Henry Franklin.

William G. Horn, baritone, and Charles F. Kraemer, violinist, gave a concert at Tome Institute, Port Deposit, last week. D. L. F.

#### Charles N. Boyd Directs Novel Program

Under the excellent direction of Charles N. Boyd, the choir of the Western Theological Seminary is achieving splendid results. Pittsburgh music lovers, watching the work of this organization, have been delighted with its progress with Mr. Boyd as director. A thoroughly novel program was given in an altogether commendable manner on March 26, being designated as made up of desirable and undesirable types of church music. Among the desirable types listed are Basil Harwood's "Te Deum" in E minor, and Philip James' "I Have Considered the Days of Old." As special examples of different church music, the choir sang Palestrina's "Adoremus Te," Gretchaninoff's "As the Waves of the Sea" and T. Tertius Noble's "Souls of the Righteous."

#### Hein and Fraemcke Pupils' Concert

March 29, four piano, three vocal, two violin, and one mixed quartet number made up the program of the students' concert of the Conservatory of Music, Hein and Fraemcke, conductors. The playing of the pianists was excellent in every respect. The violinists did credit to their teaching, and the same may be said of the singers. Following is a complete list of the participants: A. Selinger, G. Wintermute, E. Fickeissen, H. Buhler, Louis Seidel, Viola Peters, Morton Kantrowitz, Rose Karosenc, Louise Heene, F. Loescher, Marie Gollick, Charles Gesser, and Miss Engle, assisted by Kurt Rasquin.

### OBITUARY

#### James W. Morrissey

James W. Morrissey, formerly manager for many noted opera, singers and actors, including Adelina Patti, Mary Anderson and Sir Charles Wyndham, died suddenly of heart disease, March 29, in the lobby of the Normandie Hotel, New York. He was sixty-four years old.

He started in the theatrical business as treasurer of the Grand Opera House. His first theatrical managerial undertaking was when he accepted an engagement to attend to the affairs of Anton Rubinstein, noted Russian pianist, on the latter's first tour in this country. Thirty-five years ago Mr. Morrissey brought to this country the Emma Abott Opera Company, which appeared at the old Grand Opera House.

Mr. Morrissey left a wife and two daughters.

#### Channing Ellery

Channing Ellery, manager and owner of the Ellery Band, originally known as the Banda Rossa, died in the Brooklyn Hospital recently in his sixtieth year. Mr. Ellery was descended from Willery Ellery, of Rhode Island, one of the signers of the Declaration of Independence, and was a son of the late George H. Ellery, who was president of the old Lake Erie, Pennsylvania & Southwestern Railroad. He was a graduate of Columbia University and for a time a journalist. When the Banda Rossa failed Mr. Ellery reorganized it under his own name and with Taddeo di Girolamo as the leader traveled all over this country and abroad.

#### Max Wagner

The death is announced of Max Wagner, of San Francisco. He was prominent for many years as the originator of music festivals on the Pacific Coast, particularly in San Francisco and vicinity, in which Beethoven compositions predominated.



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